



WO Automation for Radio 2.1

User Manual

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Section 1

Introducing *WO Automation for Radio*

About This Manual

This manual is intended to be a practical guide for users of *WO Automation for Radio*. Topics are arranged by task rather than by component or computer. We have divided things up into five basic sections:

1. **Introducing *WO Automation for Radio*.** This section will give you the basics that will help you understand your new *WO Automation for Radio* system. It is recommended you spend some time reading through this section if you are new to *WO Automation for Radio*.
2. **Creating and Editing Content.** Need to learn how to create a new media asset? Organize audio into rotators? Import that MP3 commercial you received from your production house this morning? This section has the answers you are looking for.
3. **Scheduling Content.** Now that you have all your content produced, it is time to organize it for playback. This section contains topics covering integration with your in-house music and traffic scheduling software as well as instructions on preparing to air satellite-delivered programming.
4. **Delivering Content.** The *WO Automation for Radio* Workstation is where the magic happens. From the basics of playing audio to more advanced maneuvers like adding Hotkeys or working with Live Copy, the answers are here.
5. **Installing, Configuring and Managing Your System.** Hopefully you will rarely need the information in this section, but it is here if you are interested. Or if you have trouble falling asleep. We will try to keep it interesting, but no guarantees.

At the end of each section you will find a series of *How Do I?* cheat sheets. Make copies of them. Post them around the station. They will not go into detail, but they will offer simple reminders to help with common *WO Automation for Radio* tasks. We hope you will find them useful as you train (and re-train, and re-train, and re-train) your staff.

You are also encouraged to take advantage of the *WO Automation for Radio* support team if you need additional assistance. We want to do all we can to make sure *WO Automation for Radio* contributes to your success!

If you have constructive comments about this manual or would like to suggest improvements, please contact the *WO Automation for Radio* documentation team through rasdocuments@wideorbit.com.

Conventions Used in This Manual

As we describe actions throughout this manual, you will see these specific instructions. Each action will appear in *Italics* followed by the action to take emphasized in **bold**:

- *Click* describes the process of acting on a menu option or screen button with a mouse, touchscreen or other device. For example, you would *Click **Send*** to send a completed email into the void of the internet.
- *Double-click* describes the process of two clicks in rapid succession. Often used in the Windows environment to open Solitaire or Freecell from a desktop icon.
- *Select* is the action to take when viewing options in a drop-down list or menu. Selecting an option is usually the final step in a series of navigations. For example, you would *Click **Favorites*** on the Internet Explorer text menu and *Select **Facebook*** from your favorites list to add *WO Automation for Radio* as a friend.
- *Type* is the command to enter information into the fields in *WO Automation for Radio* using either a hardware keyboard or the on-screen keyboard.
- *Press* will be used to describe actions involving hardware or software buttons. You would not *hit* the ENTER key, you would gently *press* it instead.

When discussing menu options, each menu level will be separated by the pipe character. For example:

File | Send would indicate the *Send* sub-menu of the *File* menu in Internet Explorer. To combine this with the *Click* and *Select* actions, you may be asked to *Click **File | Send*** and *Select **Send page by E-mail***.

Specific keys on the keyboard will be spelled in capital letters:


ALT
CTRL
DOWN ARROW
ENTER
PAGE UP

Keys that should be pressed simultaneously will appear with a + between them:

CTRL+ALT+DELETE

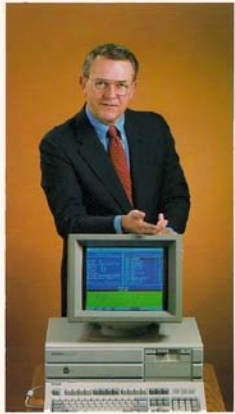
About *WO Automation for Radio*

Set the way-back machine to a crisp West Virginia March morning in 1990. The staff of Bluefield's WHIS/WHAJ is abuzz with excitement. The flip of a switch, the hum of spinning hard drives and the glow of a monitor announced something *new* that would change broadcasting. The installation of a shiny beige DCS led to the first commercially-successful radio automation system that played all of its audio from a hard drive. While there were other such systems before DCS, none combined stability, useable features and high-quality audio in quite the same way and all but DCS quickly faded.



line numbers for quick response to your problems.
It's what you'd expect from a company that has served the broadcast industry for over 16 years.

A historic product.
Control. Versatility. Precision. Efficiency. Savings. Sound quality. Savings. That's the Digital Commercial System.
It's a system that will make radio history. To learn more about it, contact your representative today. Or call us direct at 800-255-6350.



DCS was the DOS predecessor for Maestro, which WideOrbit still supports. Many of the ideas from DCS and Maestro have been incorporated into version 2 of *WO Automation for Radio*. DCS was conceived almost exclusively by Greg Dean, who wrote all of the software and also played a big role in designing the high-quality audio cards at the core of the product. Greg still works with us today on the *WO Automation for Radio* team.

Other products that have contributed DNA to *WO Automation for Radio* include Scott Studios and Google Radio Automation. Some of the screen layouts and concepts may seem familiar to users of these systems, but *WO Automation for Radio* is a new approach for a changing industry.

The original brochure for DCS touted the new technology as "a historic product". We believe *WO Automation for Radio* will stand the test of time and prove to be equally historic.

System Requirements

WO Automation for Radio supports the following 32-bit operating systems:

- Servers: Windows Server 2003 SP2, Windows Server 2008
- Workstations: Windows XP Pro SP3, Windows 7

WO Automation for Radio also requires the Java software platform.

Minimum Hardware Specifications

Servers: Intel Quad Core, 4GB RAM, 1GB network connection

Workstations: Intel Core2 Duo 2.0 GHz CPU, 2GB RAM, 1GB network connection

These are minimum system requirements. Faster CPUs and more RAM may enhance the user experience.

Recommended Hardware Specifications

Servers: Intel Quad Core CPU, 4GB RAM, 1GB network connection

Workstations: Intel Quad Core CPU, 4GB RAM, 1GB network connection

Supported Audio Cards

Audio Science	ASI 6044
	ASI 6114
	ASI 6514
	ASI 6540
	ASI 6544
	ASI 6585
	ASI 6614
	ASI 6640
	ASI 6644
Digigram	PCX822np

Generic audio devices recognized by Windows may be used, but may result in limited software functionality. Generic Windows devices are not recommended for use in critical applications.

AudioScience ASI cards must have a driver newer than version 03.10.08. Audio Science driver version 3.14.10 is recommended.

Organizational Architecture: Servers, Radio Stations and Workstations

WO Automation for Radio is organized into several functional components.

Central Servers perform vital back-end functions for a single site such as distributing newly recorded audio within a single site. Central Servers also store master copies of all audio files.

Running as a service on server-class hardware, Central Server provides a single system configuration point through the Configuration Web User Interface, handles audio distribution, is responsible for pulling new audio into your system, manages email notifications and merges music and traffic schedules.

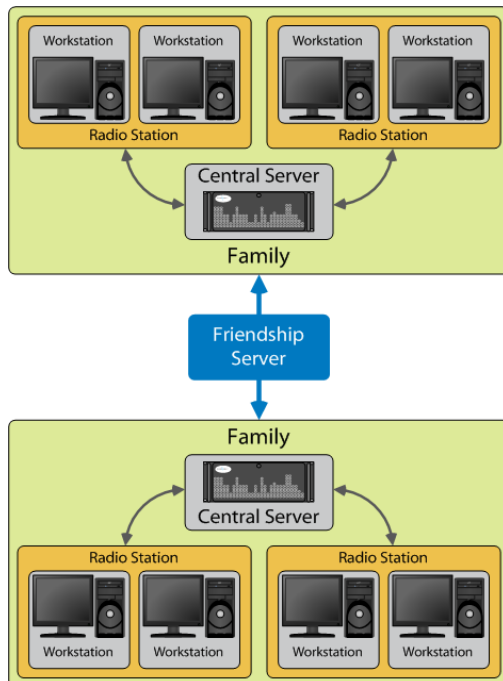
Multiple Central Servers may be interconnected using a Friendship Server, allowing stations in different markets, states or countries to share resources like audio assets.

Radio Stations are functional groups that share common audio and music and traffic schedules.

Workstations are the computers that will see the most action. Running WO Automation for Radio Workstation software, operators use workstations to record and play back audio files. Workstations host physical audio cards (referred to as **Audio Systems**) and can contain large hard drives to store audio files.

Each workstation must be configured using the Workstation Launcher which configures local audio channel assignments, devices and device servers, and maps local Workstation functions to your Central Server.

Other computers can communicate with your WO Automation for Radio system using standard Windows TCP/IP networking components. Traffic scheduling and music scheduling computers can drop schedules to central directories on the Central Server, engineering computers can be used to configure Central Server, and computers running Playlist Editor or TLC can edit playlists or audio files.



Section 2

Creating and Editing Content

This section will look at the different ways to get content into *WOAFR* and ways to edit existing content, including:

- Importing audio created in third-party applications like Adobe Audition
- Recording new audio using Audio Editor
- Automatically capturing audio based on time or relay closures
- Creating rotators and multi-station media assets
- Voice tracking

Importing Audio from External Sources

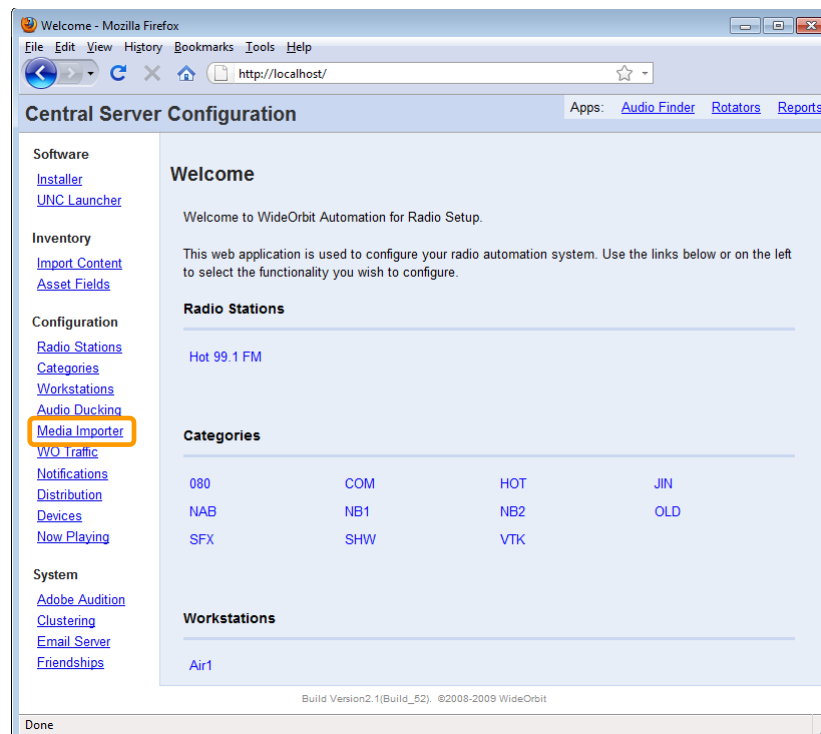
WO Automation for Radio includes three primary methods of importing audio: an [Automatic Media Asset Importer](#) (AMAI) feature configured through Central Server, the standalone [TLC](#) application, and the Import function included with Workstation's [Audio Editor](#) in *WOAFR* version 2.1.

AMAI

AMAI (the [Automatic Media Asset Importer](#)) scans local or remote directories for new files, processes and imports the files, and distributes the audio throughout your system. To configure AMAI:

1. Add directories
2. Create rules
3. Assign rules to each directory

AMAI is configured through the Central Server Configuration Web UI. Click on the **Media Importer** link in the [Configuration](#) section of the left-hand menu.

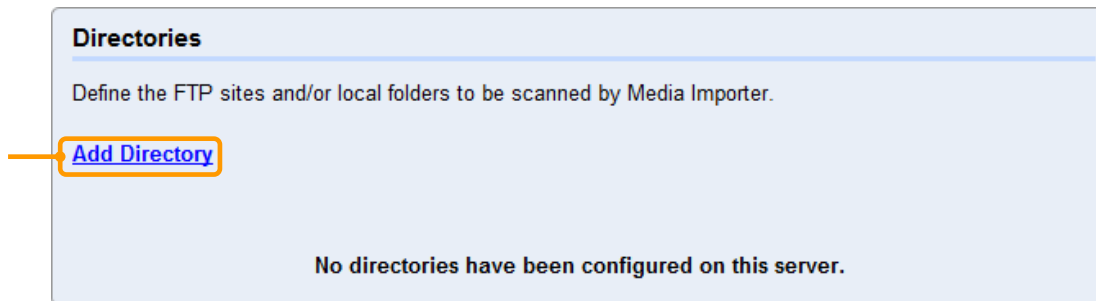


Adding Local Scan Directories

AMAI scans the specified directory for new files to be imported, converting them within this folder if necessary, appending the filename with an **_IMPORTING** tag during the conversion process. After a file has been converted and imported, it is removed from the folder to prevent duplicate processing.

1

Click the **Add Directory** link under **Directories** on the Central Server Configuration Web UI page.



Directories

Define the FTP sites and/or local folders to be scanned by Media Importer.

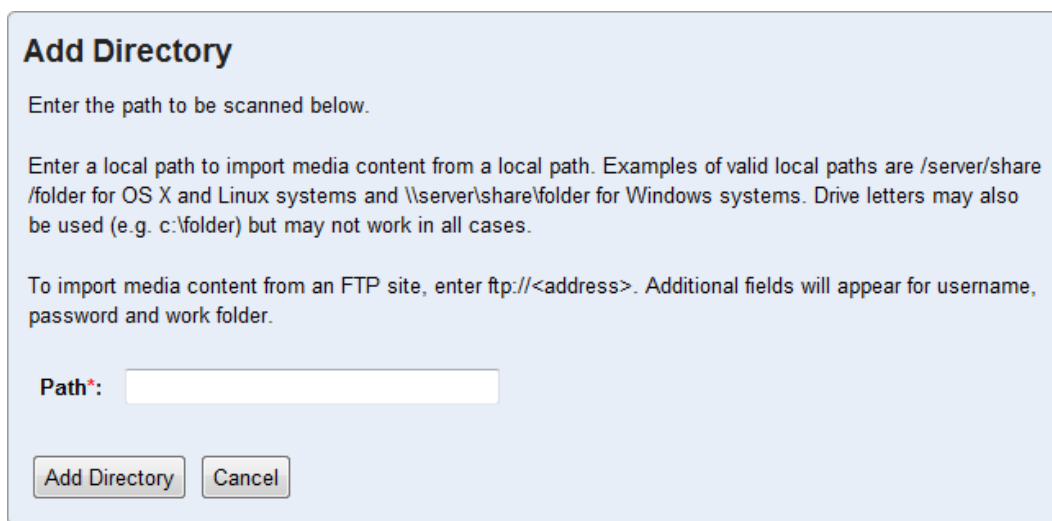
[Add Directory](#)

No directories have been configured on this server.

Scan directories should already exist—AMAI will not automatically create directories as they are configured. Relative UNC paths specifying `\\hostname\share\folder` are recommended although absolute paths specifying a drive letter and folder can be used. In either case, make sure user permissions to the directory are set so that the Central Server can access the directory without having to enter an alternate username and password.

2

Type the **path** to the scan directory in the **Path** field and **click Add Directory**. **Relative UNC paths are recommended.**



Add Directory

Enter the path to be scanned below.

Enter a local path to import media content from a local path. Examples of valid local paths are `/server/share /folder` for OS X and Linux systems and `\\server\share\folder` for Windows systems. Drive letters may also be used (e.g. `c:\folder`) but may not work in all cases.

To import media content from an FTP site, enter `ftp://<address>`. Additional fields will appear for username, password and work folder.

Path*:

3

The Central Server Configuration Web UI will be updated to show the configured scan directory.

Directories

Define the FTP sites and/or local folders to be scanned by Media Importer.

[Add Directory](#)

Path
\\prod\audio\NewRips

Adding Remote/FTP Scan Directories

When an FTP location is entered in the Add Directory path you will be prompted to enter some additional information, including the FTP login credentials and the path to a local working directory. AMAI will move audio files to the local work folder (removing them from the FTP location), process the local copy of the file, and then delete the local copy once processing is complete.

The FTP scan directory and the local Work Folder should already exist—AMAI will not automatically create directories as they are configured. For the local work folder, relative UNC paths specifying `\\hostname\share\folder` are recommended although absolute paths specifying a drive letter and folder can be used. In either case, make sure user permissions to the local work folder are set so that the Central Server can access the folder without having to enter an alternate username and password.

1

Click the **Add Directory** link under [Directories](#) on the Central Server Configuration Web UI page.

Directories

Define the FTP sites and/or local folders to be scanned by Media Importer.

[Add Directory](#)

No directories have been configured on this server.

Type the path to the scan directory in the **Path** field. If **ftp://** is entered, you will see additional fields. Once all fields have been completed, click **Add Directory**.

Add Directory

Enter the path to be scanned below.

Enter a local path to import media content from a local path. Examples of valid local paths are /server/share/folder for OS X and Linux systems and \\server\share\folder for Windows systems. Drive letters may also be used (e.g. c:\folder) but may not work in all cases.

To import media content from an FTP site, enter ftp://<address>. Additional fields will appear for username, password and work folder.

Path*:

ftp://123.456.123.1

If the files you want to import are not in the root folder of the FTP server, specify the subfolder below.
Please specify only the subfolder, and don't include the FTP path that you specified above.

Folder:

New_Rips

Enter username to login to FTP site.

Username*:

user

Enter password for user.

Password*:

••••

Enter a path on your CS workstation. Media files will be downloaded from the FTP server to this path for processing.
Examples of valid paths are /server/share/folder for OS X and Linux systems and \\server\share\folder for Windows systems.

Work Folder*:

\\prod\audio\workfolder

Don't delete or rename files in this directory:

☐

Add Directory

Cancel

Field		Description
Path	Required	Address of FTP location in ftp://<address> format.
Folder	Optional	If the files to import are not in the root folder of the FTP site, type the subfolder name . AMAI will only scan the root folder if this field is blank.
Username	Required	Type the Username to login to FTP site.
Password	Required	Type the Password to login to FTP site.
Work Folder	Required	Media files will be downloaded from the FTP server to this folder for processing. Examples of valid path names are /server/share/folder for OS X and Linux systems and \\server\share\folder for Windows systems.
Don't Delete Checkbox	Optional	By default, AMAI will delete files after processing. Checking this checkbox overrides that default behavior.

3

The Central Server Configuration Web UI page will be updated to show the configured scan directory.

Directories

Define the FTP sites and/or local folders to be scanned by Media Importer.

[Add Directory](#)

Path	
\\prod\audio\NewRips	✗
ftp://123.456.123.1/New_Rips	✗

Creating Import Rules

Rules determine how AMAI processes files dropped in configured scan directories.

After you have created your Rules, do not forget to assign the rules to your configured scan directories!

1

Click the **Add Rule** link under [Rules](#) on the Central Server Configuration Web UI.

Rules

Once a file is imported by Media Importer, it is processed according to rules defined here.

[Add Rule](#)

No rules have been configured on this server.

2

Type a **Rule Name** and set the conditions and actions for this rule. Each rule can have more than one set of conditions. [See table on next page for field descriptions.](#)

Save Rule

Rule Name*:

Conditions: If File Name Is valid Media Asset number

☐ Save to category: Asset number:
☐ Set title to:
☐ Set artist to:
☐ Set start date to: ☐ Set end date to:
☐ Set cue in to: (seconds) ☐ Set eom to: (seconds)
☐ Convert sample rate to:
☐ Convert compression to:
 Send to:

Attribute	Description																		
Rule Name	All rules must have a Rule Name. We suggest using a descriptive name based on the type of media asset to be imported, such as Show for recorded shows. If you have configured more than one Scan Directory, it may also be helpful to include the directory name in the rule, such as <i>FTP Shows for Station 1</i>.																		
If:	<p>The If attribute contains two defined drop-down lists and one user-defined field.</p> <p>The selections in the <i>first</i> drop-down list refer to the header information of the audio file being imported. Options include:</p> <table> <tr> <td>File Name</td><td>The filename of the file being imported.</td></tr> <tr> <td>Artist</td><td>The artist tag of the file being imported.</td></tr> <tr> <td>Title</td><td>The title tag of the file being imported.</td></tr> <tr> <td>Note</td><td>The note tag of the file being imported.</td></tr> <tr> <td>Final Rule</td><td>Used as a backup when a file in a scan directory does not match any other rule assigned to that directory.</td></tr> </table> <p>For example, if you have a rule defined as Title : Contains : Show and the person creating the import file mistyped the title as Shoe instead of Show, a Final Rule can ensure the file is still imported, converted and distributed to a defined category for review and correction.</p> <p>Note that the other two If fields will disappear when Final Rule is selected.</p> <p>The selections in the <i>second</i> drop-down list are the conditions used to filter the criteria you will type in the user-defined field.</p> <table> <tr> <td>Is equal to</td><td>Only process files containing an exact match to the user-defined criteria in the specified tag field.</td></tr> <tr> <td>Is not equal to</td><td>Only process files that do not match the user-defined criteria in the specified tag field.</td></tr> <tr> <td>Contains</td><td>Only process files that contain the user-defined criteria in the specified tag field.</td></tr> <tr> <td>Does not contain</td><td>Only process files that do not contain the user-defined criteria in the specified tag field.</td></tr> </table>	File Name	The filename of the file being imported.	Artist	The artist tag of the file being imported.	Title	The title tag of the file being imported.	Note	The note tag of the file being imported.	Final Rule	Used as a backup when a file in a scan directory does not match any other rule assigned to that directory.	Is equal to	Only process files containing an exact match to the user-defined criteria in the specified tag field.	Is not equal to	Only process files that do not match the user-defined criteria in the specified tag field.	Contains	Only process files that contain the user-defined criteria in the specified tag field.	Does not contain	Only process files that do not contain the user-defined criteria in the specified tag field.
File Name	The filename of the file being imported.																		
Artist	The artist tag of the file being imported.																		
Title	The title tag of the file being imported.																		
Note	The note tag of the file being imported.																		
Final Rule	Used as a backup when a file in a scan directory does not match any other rule assigned to that directory.																		
Is equal to	Only process files containing an exact match to the user-defined criteria in the specified tag field.																		
Is not equal to	Only process files that do not match the user-defined criteria in the specified tag field.																		
Contains	Only process files that contain the user-defined criteria in the specified tag field.																		
Does not contain	Only process files that do not contain the user-defined criteria in the specified tag field.																		

Is valid Media Asset number

Only process files named with the format of CAT#### (where CAT represents the category and #### represents the four-character media asset ID) in the field specified in the first list.

For example, assume you selected **File Name** for the first field, and **Is valid Media Asset number** for the second field.

There are two files in the directory – one named **10045001.wav**, and one named **COM5555.wav**.

This rule will ignore the first file since it has too many numbers to be a valid media asset, but it will process the file named **COM5555.wav**, automatically importing it to the **COM** category **201** with an asset ID of **5555**.

Is valid filename

Only process files with a **SP####.wav** filename.

Begins with

Only process files with filenames that begin with the user-defined criteria.

Ends with

Only process files with filenames that begin with the user-defined criteria.

The *third* field sets the criteria specified by the second drop-down.

Save to category:

Check this option to enable this rule attribute, and then select the destination category from the drop-down box. Once the rule is enabled, you will also have the option of entering a new 4-digit asset number.

New asset number assignments can be static, applying the same asset number each time a file matching the criteria is processed (1234, for example), or the new asset number can be generated by AMAI based on wildcard characters.

Three wildcard characters are supported:

- The **#** wildcard character will be replaced with a number.
- The **@** character will be replaced with a letter.
- The **?** will be replaced by a number or a letter.

For example:

- **????** will assign numbers starting at **0000** and continue to **ZZZZ**
- **3???** will assign numbers starting at **3000** and continue to **3ZZZ**
- **300?** will assign numbers starting at **3000** and continue to **300Z**
- **300#** will assign numbers starting at **3000** and ending at **3009**
- **300@** will assign numbers starting at **300A** and ending at **300Z**

	<p>When using wildcards to generate asset numbers, remember AMAI will not overwrite existing media assets in the specified range. Also, when all numbers in the specified range are exhausted, no further files will be imported and a message will be recorded in the Central Server diagnostic log. This option is disabled when If: File Name : Is valid Media Asset number is selected.</p>
Set title to:	Check this option to enable this rule attribute and set the Title tag of all incoming files with the specified value.
Set artist to:	Check this option to enable this rule attribute and set the Artist tag of all incoming files with the specified value.
Set start date to:	<p>Check this option to enable this rule attribute and set the processed file's Start Date. A specific date can be entered using the MM/DD/YY format.</p> <p>Wildcards are also supported. 0 equals "today". +n is also allowed, where n specifies the number of days. For example, +1 equals tomorrow, while +7 equals seven days from today.</p>
Set end date to:	<p>Check this option to enable this rule attribute and set the processed file's End Date. A specific date can be entered using the MM/DD/YY format.</p> <p>Wildcards are also supported. 0 equals "today". +n is also allowed, where n specifies the number of days. For example, +1 equals tomorrow, while +7 equals seven days from today.</p>
Set cue in to:	<p>Check this option to enable this rule attribute and set the processed file's cue in to a specified number of seconds.</p> <p>Cue In is not the same as the Intro. Cue In is used to set the point where the file will start to play.</p>
Set EOM to:	<p>Check this option to enable this rule attribute and set the processed file's EOM to a specified number of seconds.</p> <p>An EOM value entered as a positive number will set the EOM from the <i>beginning</i> of the file. To set the EOM from the <i>end</i> of the file, it must be entered as a negative number.</p> <p>For example, if you have a 30-second file and want the EOM to be 5 seconds from the end of the file, you could enter a value of 25 or a value of -5.</p>
Convert sample rate to:	Check this option to enable this rule attribute and convert the processed file to the sample rate selected from the drop-down box.

Convert compression to: Check this option to enable this rule attribute and convert the processed file's compression rate to the selected value:

Sample Rate	Algorithm	Bitrate	Compression
	Linear		None
*32K	MP2	96K	10.67:1
*32K	MP2	128K	8:1
*32K	MP2	320K	3.2:1
44.1K	MP2	96K	14.7:1
44.1K	MP2	128K	11.03:1
44.1K	MP2	320K	4.41:1
48K	MP2	96K	16:1
48K	MP2	128K	12:1
48K	MP2	320K	4.8:1

*See note below.

Send to: Click the destination station for the processed file. Multiple stations can be selected by pressing the CTRL key while *clicking* on each additional station.

All locally configured stations will appear in this list, as well as any friendships with other families configured in the Friendship server.

If you do not select any stations or families, the file will only be saved on the server.

Converting files to a 32k sample rate is not recommended.

3

If you need to configure additional conditions for this rule, click the plus icon.

If Is equal to  

4

Once all conditions and actions for this rule have been set, *click* **Save Rule** to save your changes.

If you need to configure additional rules, *click* again on the **Add Rule** link under [Rules](#) on the Central Server Configuration Web UI page.

A few tips on setting up Rules: For example, if you have a recurring recording that needs to be converted, you could set up a rule with [Title](#) as the first selection, [Contains](#) as the second selection, and type [news](#) in the user-defined field. AMAI would process all files containing the string [news](#) in the Title field.

If you wanted to convert everything in the directory except files containing [news](#) in the Title field, you could set a rule where [Title : Does not contain : news](#).

You could also set up both of these rules and assign them to the same scan directory. The first rule could process [news](#) files and distribute them to a category for an on-air station, while the second rule could process everything *except* the news and send those files to a different category. The advantage to assigning multiple rules to the same scan directory is that operators only have to remember a single scan directory.

It is recommended you set up at least one Final Rule for each configured scan directory.

Assigning Rules to Scan Directories

The final configuration step is to apply your rules to your scan directories.

1

Click on a configured **directory** from the main AMAI page.

Directories

Define the FTP sites and/or local folders to be scanned by Media Importer.

[Add Directory](#)

Path

\\prod\audio\NewRips

2

Click the **Select Rule** link.

Edit Directory

Enter the path to be scanned below.

Enter a local path to import media content from a local path. Examples of valid local paths are /server/share /folder for OS X and Linux systems and \\server\share\folder for Windows systems. Drive letters may also be used (e.g. c:\folder) but may not work in all cases.

To import media content from an FTP site, enter ftp://<address>. Additional fields will appear for username, password and work folder.

Path*:

Directory Rules

The following table lists the rules for this directory.

[Select Rule](#)

There are no rules defined for this directory.

3

You will see a list of all created rules. Apply all of the rules that apply to this directory and by *clicking* the **checkbox** next to the desired rule.

Select Rule

Please select rules to apply to the directory \\prod\audio\NewRips

	Name
<input type="checkbox"/>	GAC Countdown
<input type="checkbox"/>	News
<input type="checkbox"/>	Final Rule

4

When all desired rules have been applied, *click* **Save Selected Rules** to save your changes and return to the Edit Directory screen.

5

If multiple rules are applied to the same scan directory, rules processing can be prioritized. The yellow precedence arrows are used to prioritize the rules within the directory. *Click* on the **arrows** to move the rules up and down in the list. The first rule in the list will be applied first, with the last rule in the list applied last.

Click the red **X** to the right of the rule name to remove the rule from this directory. Removing a rule from this directory will not delete the rule from the system.

Edit Directory

Enter the path to be scanned below.

Enter a local path to import media content from a local path. Examples of valid local paths are /server/share/folder for OS X and Linux systems and \\server\share\folder for Windows systems. Drive letters may also be used (e.g. c:\folder) but may not work in all cases.

To import media content from an FTP site, enter ftp://<address>. Additional fields will appear for username, password and work folder.

Path*:

Directory Rules

The following table lists the rules for this directory.

[Select Rule](#)

Precedence	Name	
↓	GAC Countdown	×
↑ ↓	News	×
↑	Final Rule	×

When you have completed the rules prioritization, *click* **Save Directory** to return to the AMAI main page.

Basic Troubleshooting

- *I have set up directories and rules, but the files in my directory are not being imported.*

It is possible that AMAI cannot access the directory, or the directory was entered incorrectly. Remember that if the directory is an FTP path, the files are copied to the [Work Folder](#) specified in configuration.

You may need to contact your IT administrator to verify the directory is shared where AMAI will have access. Also, double check that the [Directory Path](#) is entered correctly in the AMAI configuration.

- *Some of the files in the directory show they have been processed, but some show an extension of “_FAILED” or “_REJECTED”.*

In rare cases the file may not be in a recognized format, and the system will mark it “_FAILED”. If you find the rules have been set properly but the file will still not process, contact your support organization, and provide a copy of the problem file.

The most likely reason for a “_REJECTED” file is that there was not a rule assigned that applied to the file. Review the rules assigned to that directory to make sure it has the proper criteria defined. You may need to create a [Final Rule](#) to ensure files not falling under any other rule will still be processed.

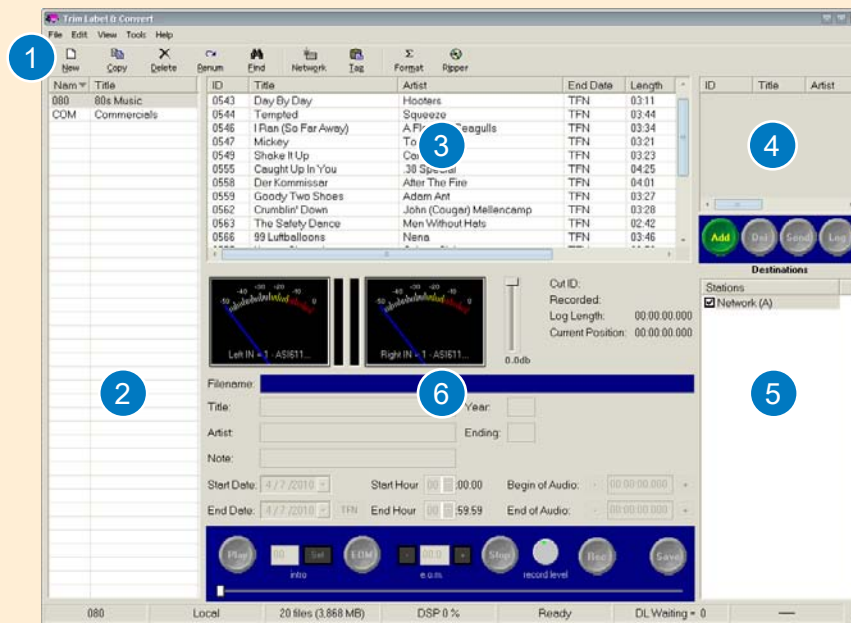
- *I have added a new rule to cover the “_REJECTED” files. How do I get AMAI to try processing them again?*

The easiest way to have AMAI reprocess a file is simply to rename the file in Windows Explorer, removing the “_REJECTED” tag from the file extension.

Introducing TLC

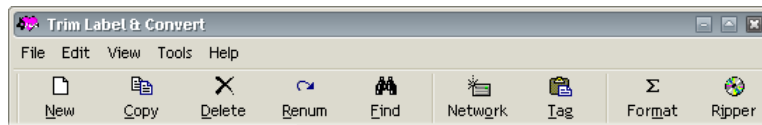
If you are using third-party software that creates a file format AMAL does not recognize, you can use TLC to convert it to a recognized format that can be imported.

Getting to Know the TLC Interface



- | | | |
|---|-------------------|---|
| 1 | Menu Toolbar | You can perform functions necessary to create, edit, and modify recordings using the toolbar. |
| 2 | Category Display | Displays a list of configured categories. Select a category to update the File List. |
| 3 | File List Display | Once a category is selected, the File List will display any editable files. |
| 4 | Upload Queue | This list shows all of the files that have been edited and are ready for upload. |
| 5 | Destinations | Displays a list of all configured destinations. |
| 6 | Player/Recorder | The main editor used to record and edit audio and rotator files. |

The Menu Toolbar



Button	Function
New	Creates a blank audio file ready to be recorded.
Copy	Allows selected audio files to be copied or moved to another category.
Delete	Deletes the currently selected file in the file list.
Renum	Renumbers the currently selected file in the file list.
Find	Opens a search window and Find tool.
Network	Displays the files on the network (as opposed to the files on the local workstation) for the current category.
Tag	Selects the file(s) in the file view that match a specified end date.
Format	Opens a format window that will display the files that are selected on the main screen. You can use the format window to convert MP3 or files from one format to another.
CD	Opens the CD ripping screen.

The Category Display

Selecting a category from this list updates the file list in the middle of the screen with the files in the selected category and displays an updated Upload Queue.

Nam▼	Title
080	80s Music
COM	Commercials

For example, if you want to edit files in the COM category or record new files for the COM category, you would select COM from the category list before editing or recording.

You can sort the category list by name or title by *clicking* on the column headers. You can also search in ascending or descending order by *clicking* on the header again. The small arrow on the header indicates an ascending or descending search.

Additional categories can be configured by your System Administrator through the [Tools | Categories](#) option. This process is detailed in the [Configuring TLC](#) topic in the [Installing, Configuring and Managing Your System](#) section of this manual.

The File List Display

Once a category is selected, all files with extensions matching those defined in configuration will be displayed in the File List. All columns can be sorted by clicking on the column heading. Column width can be adjusted by *clicking* on a column edge and dragging the column edge to the desired width.

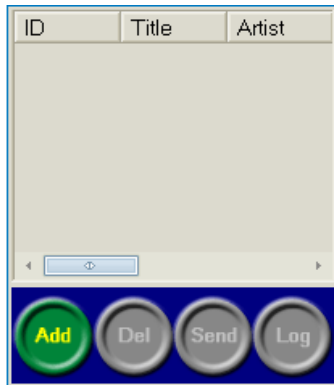
ID	Title	Artist	End Date	Length
0543	Day By Day	Hooters	TFN	03:11
0544	Tempted	Squeeze	TFN	03:44
0546	I Ran (So Far Away)	A Flock Of Seagulls	TFN	03:34
0547	Mickey	Toni Basil	TFN	03:21
0549	Shake It Up	Cars	TFN	03:23
0555	Caught Up In You	.38 Special	TFN	04:25
0558	Der Kommissar	After The Fire	TFN	04:01
0559	Goody Two Shoes	Adam Ant	TFN	03:27
0562	Crumbly'n' Down	John (Cougar) Mellencamp	TFN	03:28
0563	The Safety Dance	Men Without Hats	TFN	02:42
0566	99 Luftballons	Nena	TFN	03:46

Column	Description
ID	The Media Asset ID contained in the file's header.
Title	The title information contained in the file's header.
Artist	The artist information contained in the file's header.
End Date	The last day of the valid date range for this file. Out-of-date files will not play.
Length	The actual length of the file when played on the air.
Filename	The file name from the local path.
Type	This displays the file format of the file: <ul style="list-style-type: none"> • SCOTPCM – WOAFR/SS32 format, uncompressed (PCM or linear) • SCOTMP2 – WOAFR/SS32 format, MPEG-1 Layer 2 compressed • OTHER – Files in any other format

To load a file for editing, *double-click* the file in the list. You can also load a file by clicking on it once and *pressing* the **ENTER** key. To select multiple files to delete, copy or upload, *press* the **CTRL** key while *clicking* on the desired files, or by *pressing* the **SHIFT** key to select a contiguous group of files.

The Upload Queue

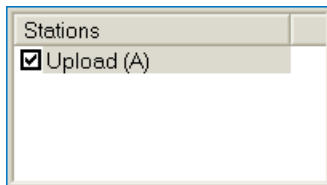
The Upload Queue at the upper-right corner of the TLC screen shows all of the files that are ready to be sent from the current category to your selected destination. As you change categories, the contents of this queue will change. This gives you the ability to work on files in different categories, save them to their respective upload queues and then upload them all at once.



There are four buttons on the Upload Queue:

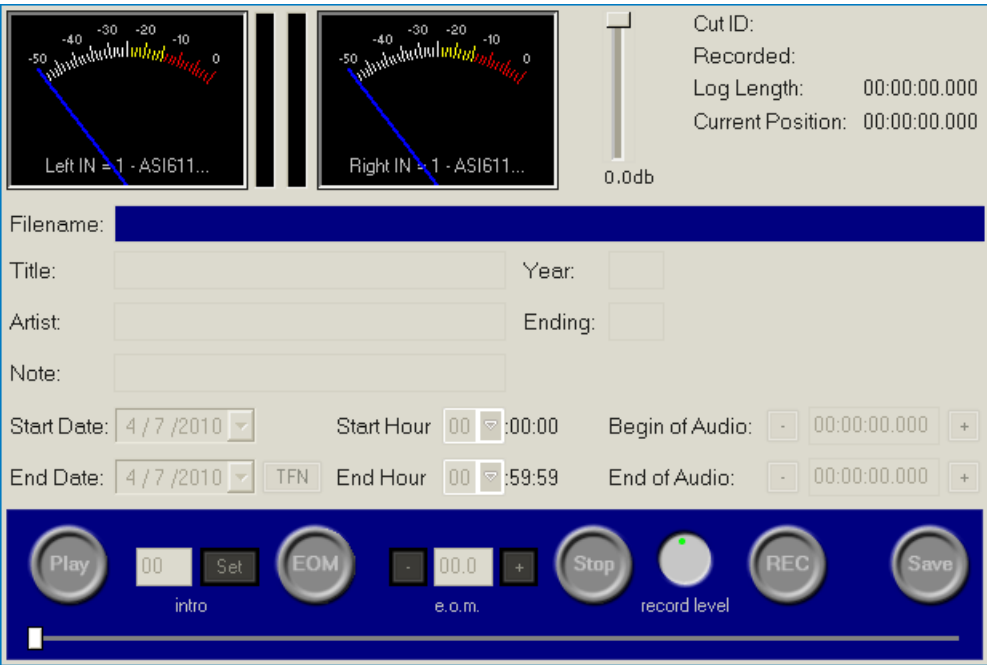
Add	Adds the currently selected files in the file list to the upload queue
Del	Removes the currently selected files in the upload queue. This action only removes them from the queue and does not delete the actual file.
Send	Sends the files in the queue to the selected destination
Log	Displays a log of upload activity

The Destinations List



This list displays destinations that have been configured in the [Network](#) tab of TLC's [Tools | Options](#) dialog. This will typically be a single entry rather than the long list common in previous versions as Central Server and Friendship Server will handle extended distribution of files.

The Player/Recorder



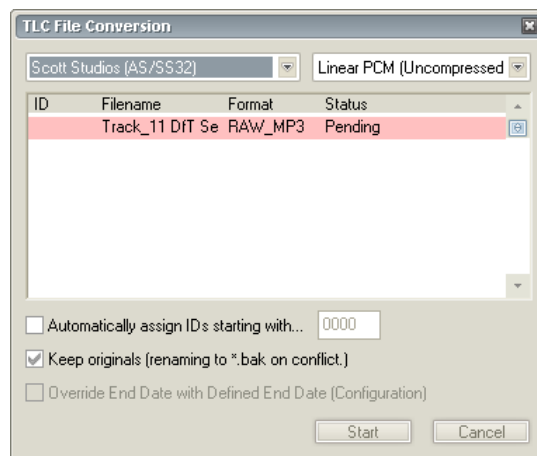
The Cart Player is located directly below the File List and is used to record and edit audio and rotator files.

Object	Description		
VU Meters	Displays the recording level and the playback level of the file being edited in the player.		
Peak Meters	The smaller vertical meters between the VU meters are used to show peak values. When recording new files, the meters are enabled when the Ready Record button, or the F2 key, is pressed.		
Level Control	Located to the right of the VU meters, this slider will adjust the playback level of the file being edited.		
Info Fields	Cut ID	<i>Default</i>	4-digit Media Asset number
	Recorded	<i>Default</i>	Shows the current date for new files, or the creation date for existing files.
	Log Length	<i>Default</i>	Displays the length of the file from the beginning trim point to the EOM point.
	Play Length	<i>Optional</i>	Displays the length of the file from the beginning trim point to the end trim point.
	Audio Length	<i>Optional</i>	Displays the full overall length of the file.
	Current Position	<i>Default</i>	Displays the current location in a recording or playback.
	Optional fields can be added or removed using the View Counters option on the TLC text menu.		
Filename Field	Displays the Filename, along with the File Type, Audio Format, and Sample Rate.		
Title Field	Displays Title information for this cut.		

Year Field	Typically used to store and display a song's original record year.
Artist Field	Displays Artist information for this cut.
Ending Field	Typically used to store and display a song's end type. C for a cold ending or F for a fade ending for example.
Note Field	Displays additional information for this cut. This can be used for simple trivia notes.
Start Date/End Date	Determines the period the file will be available to play on-air.
Start Hour/End Hour	Determines the period the file will be available to play on-air.
Begin/End of Audio	Sets or displays the point in the file where audible sound starts and ends. These settings are normally used for trimming silence from a file.
Play Button	Used to begin playback of the selected file, or to begin recording on a new file after the Rec (Record Ready) button has been pressed.
Intro Field	Indicates the point where the vocals on the audio file begin. This value can be set manually by typing a value in seconds in the box, or by <i>clicking</i> the Set button or <i>pressing</i> the SPACE bar during recording or playback.
EOM Button	Plays back the audio file from the EOM point to the end of the file.
E.O.M. Field	Sets or displays the number of seconds from the EOM point to the end of the file.
Stop Button	Stops playback or recording.
Record Level Knob	Adjusts the record level as you <i>click and hold</i> the mouse key on the knob, moving it back or forward.
Rec Button	Puts the player into Record Ready mode.
Save Button	Commits all changes to the loaded file.
Position Slider	Represents your current position within the loaded file. The slider will also indicate the position of the EOM within the file.

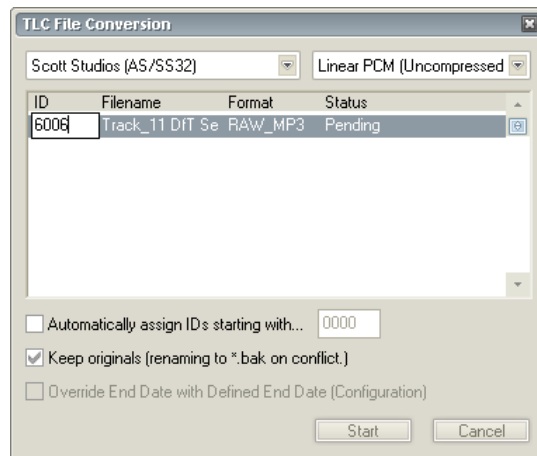
Converting Audio Files with TLC

- 1 Copy or move the files to be converted to your local TLC Audio Directory, making sure to put the files in the right category.
- 2 In TLC, *double-click* on the correct **category** in the [Category Display](#).
- 3 Click on the **file to convert** in the [File List](#). Multiple files can be selected by *pressing* the **CTRL** key while clicking on additional files, or contiguous blocks can be selected by *pressing* the **SHIFT** key while clicking the last file in a block.
- 4 Click the **Format** menu button. On the TLC File Conversion window, choose the destination automation system and compression scheme.



5

Set the new ID number by *clicking* in the **ID** column, or check the option to [Automatically assign IDs](#).



6

After setting each option, *click* **Start** to begin the conversion. The Status field for each file being converted will change to [Processing](#), and then [Done](#). When all files have been processed, *click* **Close** to close the converter.

7

You may need to edit the metadata of your newly converted files or make other edits. Locate and *double-click* on the **file** in the File List.

The screenshot shows the WO Automation software interface. At the top, there are two level meters for 'Left IN = 1 - ASI611...' and 'Right IN = 1 - ASI611...'. To the right of the meters is a volume slider set to 0.0db. Below the meters, the 'Filename' field displays 'SP6006.WAV : Scott Studios Corporation Linear PCM / 48000 / Stereo'. The 'Title' field is empty, and there is a 'Year' field and a checkbox for 'Don't play on the internet'. The 'Artist' field is empty, and there is an 'Ending' field. The 'Note' field is empty. The 'Start Date' is set to '4/12/2010' and the 'Start Hour' is '00:00:00'. The 'Begin of Audio' is set to '00:00:00.000'. The 'End Date' is set to '12/31/2009' and the 'End Hour' is '23:59:59'. The 'End of Audio' is set to '00:00:30.000'. At the bottom, there are several buttons: 'Play', 'Set', 'EOM', 'Stop', 'record level', 'REC', and 'Save'. There is also a progress bar at the bottom.

Make any necessary edits, including adding Title and Artist information and *click* **Save** to save your changes. (See the section on [Editing Existing Audio in TLC](#) on page 142 for more information).

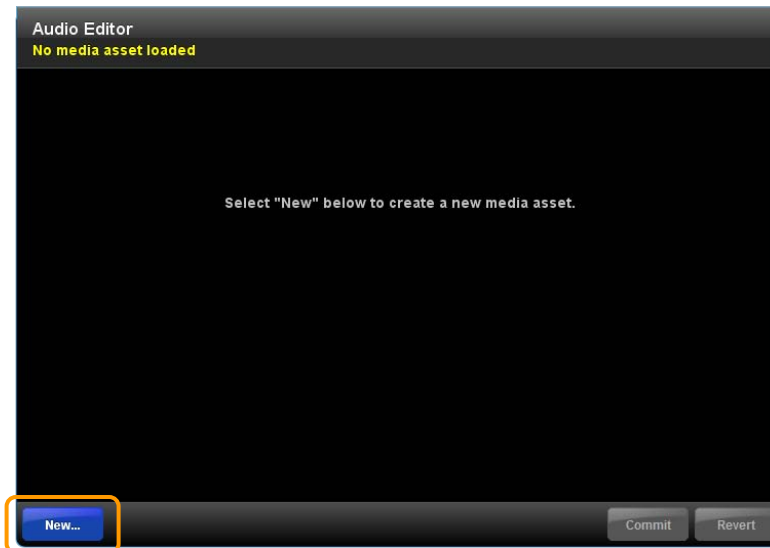
After editing your file, don't forget to add it to the Upload Queue and send it to a destination.

Importing Audio with Audio Editor

Configured as a Widget in Workstation, this audio recorder/editor gives you quick access to metadata and properties of existing audio, as well as an easy-to-use interface for recording or importing new audio. A more detailed look at the Audio Editor interface is included in the [Creating Audio with Audio Editor](#) section beginning on page 36.

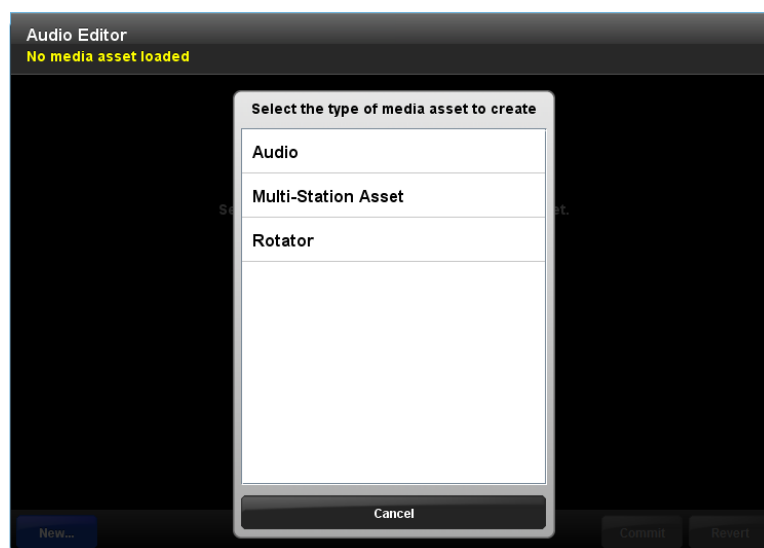
1

On the main Audio Editor window, *click New*.



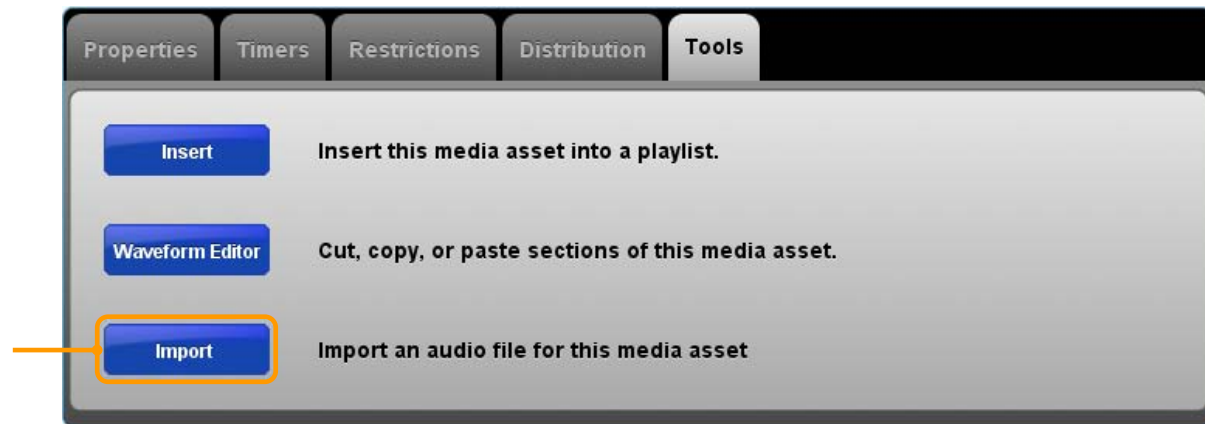
2

From the list of available Media Asset types, *click Audio* to import an audio file.



3

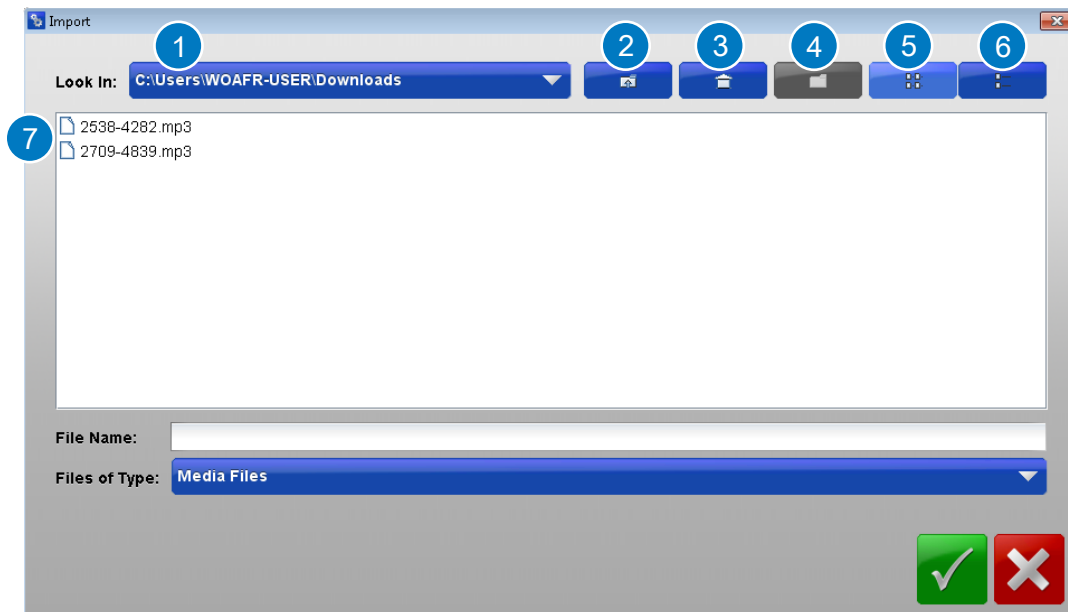
On the **Tools** tab, click the **Import** button.



The external audio file can be imported first as in this example, or imported after the other Media Asset properties have been set. Some settings, like the settings on the **Distribution** tab, are required but the property tabs do not need to be completed in any particular order.

4

Browse to the location of the external audio file. *Refer to table on next page for details about the Import window.*




Ref	Field	Description
1	Look in:	This dropdown includes common locations that contain media files as well as previously browsed-to locations.
2	Folder Icon	Moves the current view up one level in the Windows folder structure.
3	Desktop Icon	Jumps to the Windows Desktop folder of the currently logged-in user.
4	Create New Folder Icon	Unavailable
5	View Selection Icon	Changes to results list view to a List view, showing only available media files.
6	View Selection Icon	Changes to results list view to a Details view, showing available media files, file size, file type and last date modified.
7	Results List	Displays available media files in the currently selected folder.

5
Select the external **audio file** from the available files in the results list and *click* the green **Accept** button.

6
If the audio includes metadata, the properties stored in the file will be listed in the **Imported** column. If metadata was manually added when this media asset was created, those properties will be listed in the **Current** column. By *clicking* the **blue radio button** associated with a field in either column, you can select the metadata that will be stored when this file is saved.

When the metadata selections have been made, *click* the green **Accept** button to complete the import.

	Current	Imported
Title	<input type="radio"/> <input type="text"/>	<input checked="" type="radio"/> <input type="text" value="House"/>
Artist	<input checked="" type="radio"/> <input type="text"/>	<input type="radio"/> <input type="text"/>
Year	<input checked="" type="radio"/> <input type="text" value="2010"/>	<input type="radio"/> <input type="text"/>
Note	<input checked="" type="radio"/> <input type="text"/>	<input type="radio"/> <input type="text"/>



7

Set the attributes on the Asset's property tabs as needed. When all attributes have been set, *click* the **Commit** button to save your changes.

All entries on the Distribution tab are required.

A red *Commit Failed* error will display at the top of Audio Editor if the asset cannot save successfully.

You may see this error if Audio Editor attempts to save your changes when the asset is currently in use (is *locked*) or the connection to the server is interrupted during the commit process. Wait a moment and try again.

Creating New Audio

WO Automation for Radio includes a number of methods to create new audio.

Audio Editor	The simple audio recorder/editor built in to your Workstation. See page 36.
TLC	It's not just for trimming, labeling and converting! It records too! See page 48.
Adobe® Audition® Plug-in	<i>WO Automation for Radio</i> offers a plug-in to achieve tight integration with Adobe's multi-track editor. See page 54
Netcatch	Allows you to background-record network audio, including capture of multi-segment satellite programming. See page 78.
Local Voice Tracking	Create voice tracks, complete with audible pre-cut and post-cut audio. See page 111
Distant City Voice Tracking	Even if you are off-site, you can still create great voice tracks, complete with audible pre-cut and post-cut audio. See page 130.

Introducing Audio Editor

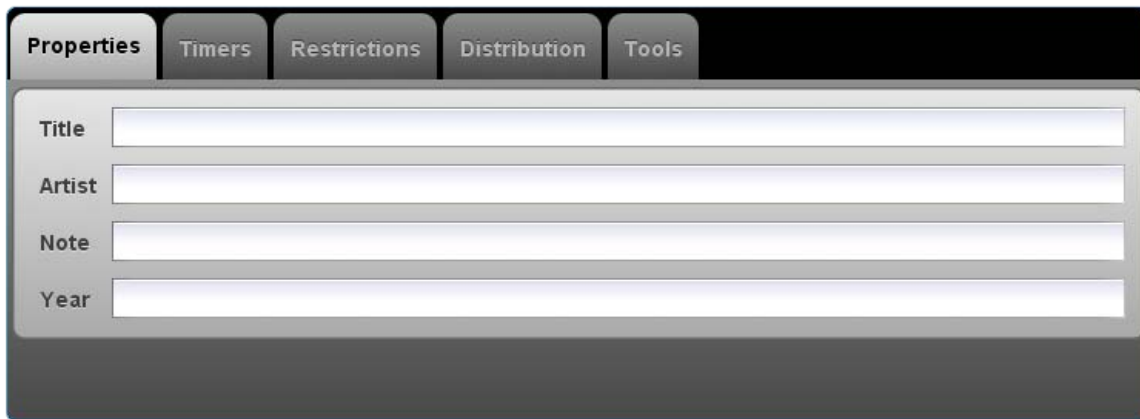
Configured as a Widget in Workstation, this audio recorder/editor is an easy-to-use interface for recording or importing new audio, and creating rotators and Multi-Station Media Assets. This manual will walk you through recording and editing audio, but first we will take a quick tour of the Audio Editor interface.

Getting to Know the Audio Editor Interface



1 Title Bar	Displays the number of the currently loaded media asset. When creating a new asset, the title bar will display Editing new media asset until the asset is saved with a valid asset ID.
2 New Button	Click here to create a new audio recording, rotator or Multi-station Media Asset
3 Commit/Revert Buttons	Clicking Commit saves all changes while clicking Revert will undo any changes.
4 File Tabs	Tabs to access properties of the loaded file. Each tab is described in detail below.
5 Control Buttons	Record takes the Editor out of Record Ready mode and begins recording new audio, Preview begins playback of existing audio while Stop halts recording or playback.
6 Level Meters	Displays recording or playback audio levels
7 Timer	Displays recording or playback time
8 Fuel Bar	Represents the entire length of the audio file. The blue section at the beginning of the file indicates intro time while the white section at the end of the file indicates EOM time. The red arrow is a current position indicator.

Properties Tab



The Properties Tab interface shows a dark header with five buttons: Properties, Timers, Restrictions, Distribution, and Tools. The Properties button is highlighted. Below the header is a light gray panel with four text input fields labeled Title, Artist, Note, and Year.

The [Properties Tab](#) offers quick access to a file's basic details. [Title](#), [Artist](#), trivia [Notes](#) and release [Year](#) are all stored in the file header as well as the *WO Automation for Radio* database.

[In addition to these default attributes, you will also see any custom fields you have created.](#)

Timers Tab



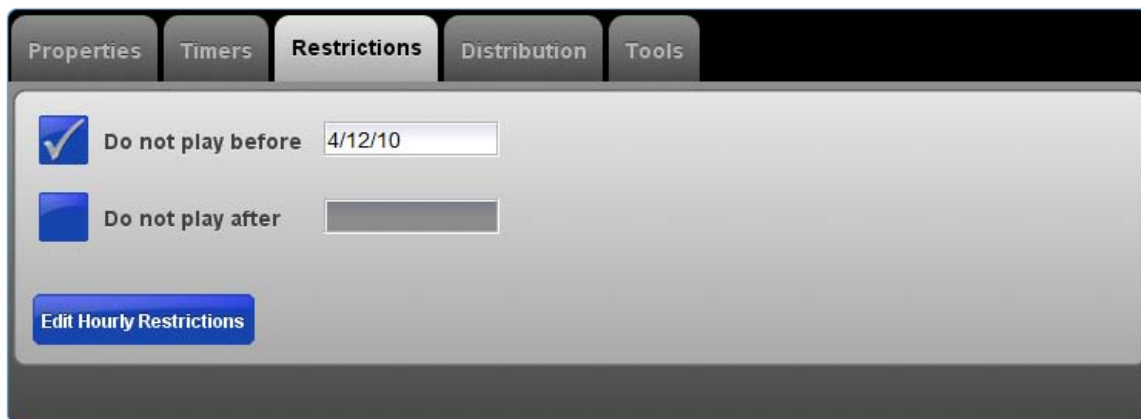
The Timers Tab interface shows a dark header with five buttons: Properties, Timers, Restrictions, Distribution, and Tools. The Timers button is highlighted. Below the header is a light gray panel with three rows of controls. Each row has a label (Cue In, Intro Ends, EOM), a time display (00:00:00.000), and two buttons (Jump and Set).

The [Timers Tab](#) allows you to edit the three main cue points within an audio file. [Cue In](#) sets the point in the audio file where playback should begin, allowing you to trim leading silence or bypass long, useless intros (yes Mr. Steve Miller, you're awesome but we are talking about you and your Band). [Intro Ends](#) sets the intro time vocal or instrumental post. This Intro time will appear on the Workstation deck during playback, offering operators visual cues leading to the post. [EOM](#) marks the point where the system will segue to the next event in the playlist.

Each cue point is represented on the fuel bar in the main Audio Editor widget.



Restrictions Tab



The screenshot shows the 'Restrictions' tab selected in a software interface. At the top, there are five tabs: 'Properties', 'Timers', 'Restrictions' (highlighted), 'Distribution', and 'Tools'. Below the tabs, there are two rows of controls. The first row has a checked checkbox, the text 'Do not play before', and a date input field containing '4/12/10'. The second row has an unchecked checkbox, the text 'Do not play after', and an empty date input field. At the bottom left of the main area is a blue button labeled 'Edit Hourly Restrictions'.

The [Restrictions Tab](#) allows you to set [Start](#) and [End Dates](#), as well as allowable hourly dayparts. On playback, the system will skip files that are outside of their hourly and date restrictions.

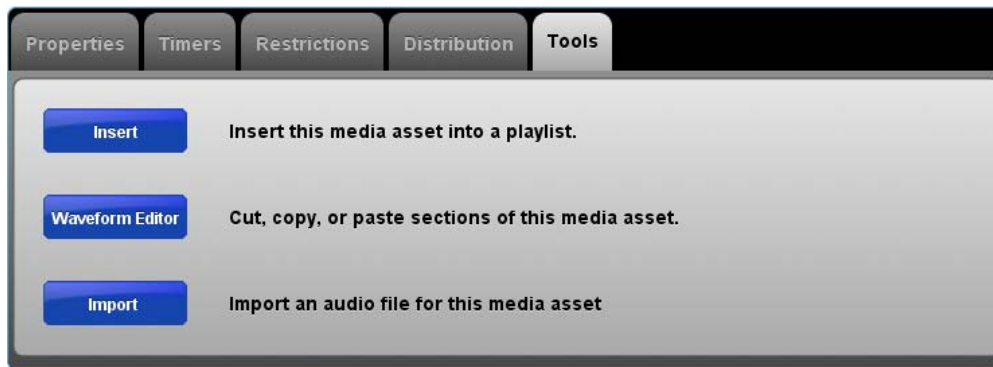
Distribution Tab



The screenshot shows the 'Distribution' tab selected in the same software interface. The top tabs are 'Properties', 'Timers', 'Restrictions', 'Distribution' (highlighted), and 'Tools'. Below the tabs, there is an 'Asset ID' label followed by a blue dropdown menu and an empty text input field. Below these fields is a list of two radio station assignments, each with a blue checkbox and a label: 'PAUL-FM' and 'PAUL-HD'.

The [Distribution Tab](#) controls properties related to the category and asset ID of the loaded file as well as radio station assignments. Selecting the radio stations that can play this file will populate the category drop-down list with categories assigned to those stations. It will also dictate how audio is distributed by your Central Server.

Tools Tab



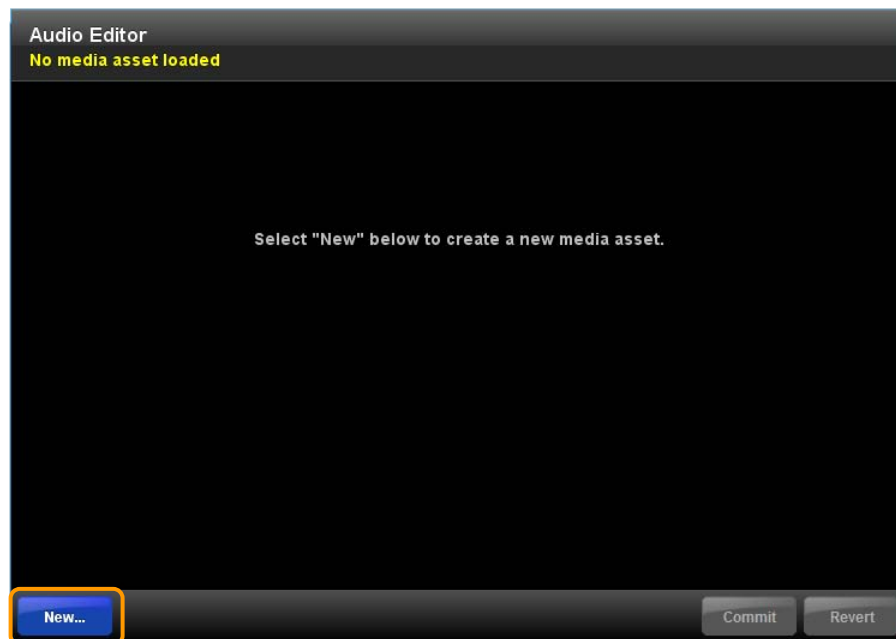
Options on the [Tools Tab](#) will allow you to insert this asset directly into a playlist. You can also perform basic edits on the file itself using the Waveform Editor.

Edits to audio file using the Waveform Editor are destructive, meaning the actual audio is cut, copied or pasted. Once your changes are made, they cannot be undone.

Recording Audio with Audio Editor

1

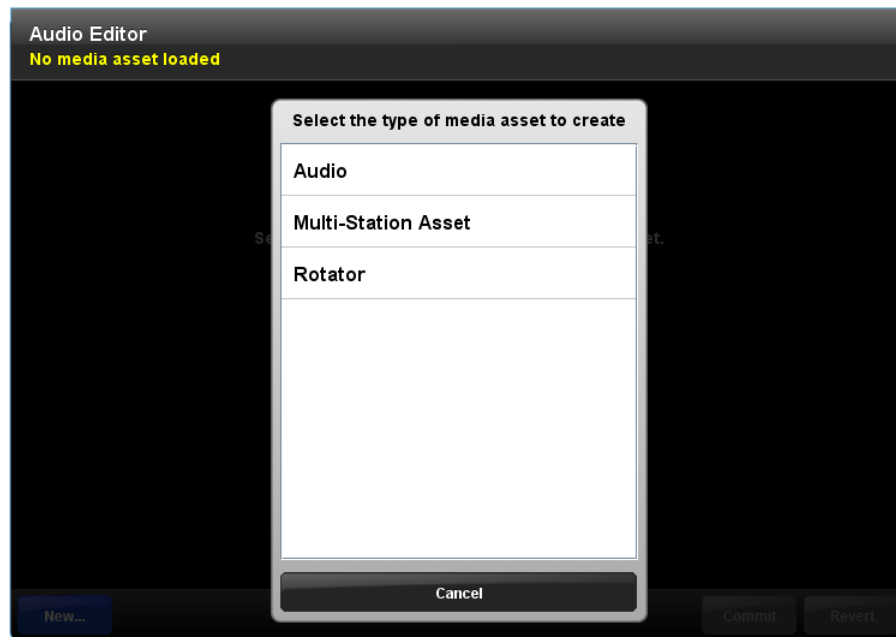
On the main Audio Editor window, *click New*.



You can also create new files from the Library widget. Clicking the **New** button on the Library widget will launch the Audio Editor widget and allow you to record new audio.

2

Select the type of file to create. Click **Audio** to record a single audio file.

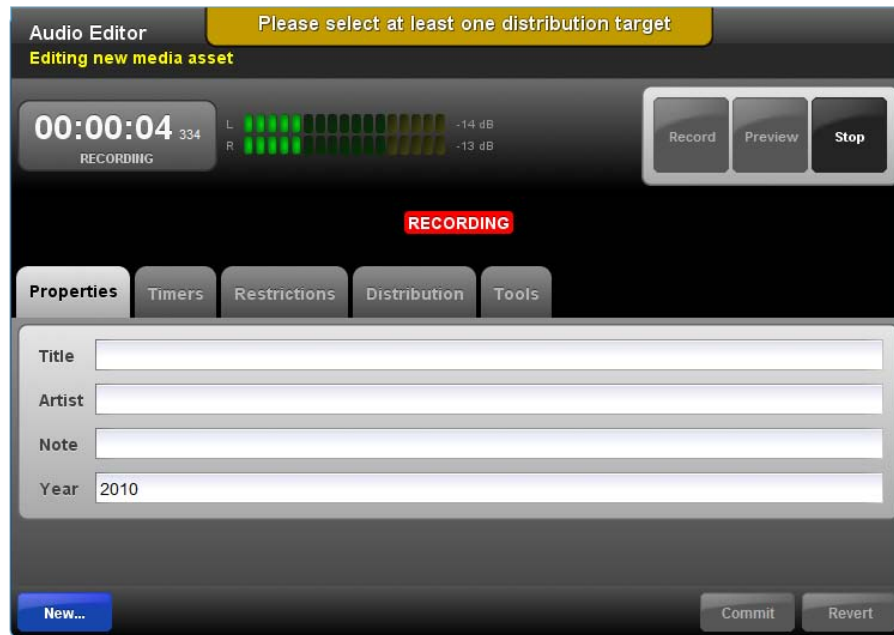


Other asset types can be created in Audio Editor as well. Rotators allow you to rotate multiple audio files.

Multi-Station Media Assets (MSMA) allow you to bundle multiple audio files under a single number for use on simulcast stations. For example, you can bundle an FM legal ID and a translator legal ID in one MSMA. When the single MSMA event is scheduled by traffic, the FM legal ID will play on the FM station and the translator legal ID will play through channels assigned to the translator.

3

Click the **Record** button to start recording. The timer on the left will start counting up, your level meters will become active, and the word **RECORDING** will display just below the level meters.



When you're done recording, *click* the **Stop** button.

You do not have to be in a specific tab to record.

4

Take the opportunity to set the attributes for this recording.

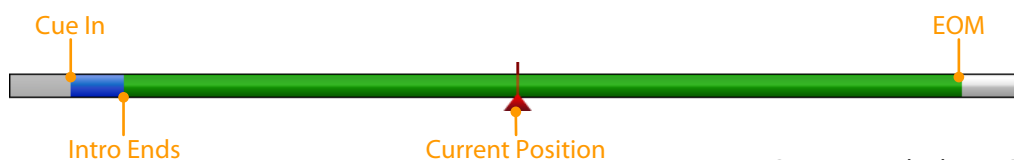
You will probably roll through each tab as you set the properties for your new recording, but you do not need to fill them out in any particular order. Only the settings on the Distribution tab are required, but Title, Artist and Start/End dates are strongly recommended.

On the **Properties Tab** type in this recording's **Title**, **Artist**, trivia **Notes** and release **Year**. All fields are optional, but recommended as they will make searches easier later on.

In addition to these default attributes, you will also see any custom fields you have created.

On the **Timers Tab**, you can edit the three main cue points within this audio file. **Cue In** sets the point in the audio file where playback should begin, allowing you to trim leading silence. **Intro Ends** sets the intro time leading into the primary vocal or instrumental post. **EOM** marks the point where the system will segue to the next event in the playlist.

Each cue point is represented on the fuel bar in the main Audio Editor widget.

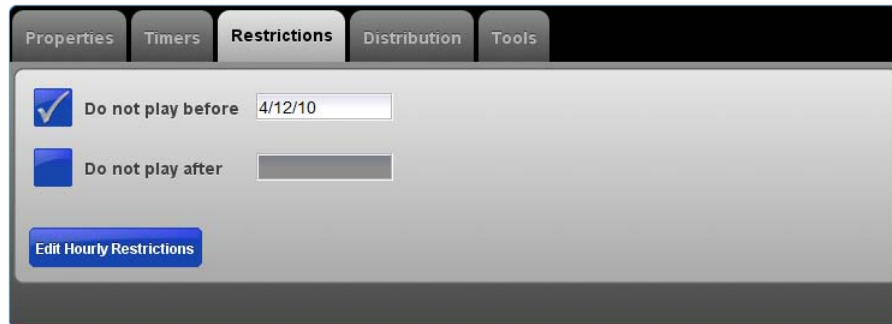


Clicking [Preview](#) will begin audio playback and move the red [current position](#) indicator. Clicking the [Set](#) button on the Timers tab will set the cue point at the current position indicator.

Position the indicator at the point where playback should begin and *click* the **Set** button next to [Cue In](#).

Continue listening to the audio to position the indicator at the vocal or instrumental post and *click* the **Set** button next to [Intro Ends](#).

Finally, continue listening to the audio to position the indicator at the point where the system should segue to the next event and *click* the **Set** button next to [EOM](#).



The [Restrictions Tab](#) allows you to set [Start](#) and [End Dates](#). Checking the **Do not play before** option and entering a date sets the file's [Start Date](#), while checking the **Do not play after** option and entering a date sets the file's [End Date](#).

Clicking the **Edit Hourly Restrictions** button will allow you to set allowable hourly dayparts.



Clicking on a day button will allow you to set hourly restrictions for specific days of the week. Clicking on an hourly button will allow or restrict play for that specific hour. A file can play during hours that are green, and cannot play during hours that are red.

Once this file's Hourly Restrictions are set, *click* **Accept** to save your changes. Clicking **Close** will close the window without saving your work.

Clicking the **Lock** button will lock the Hourly Restrictions window in place until you click the **Accept** or **Close** buttons.

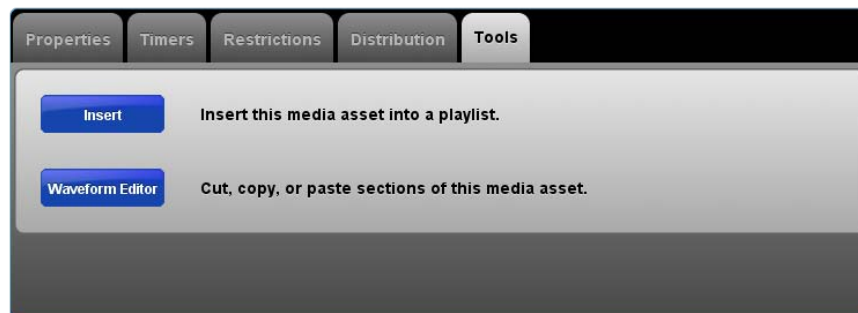
On playback, the system will skip files that are outside of their hourly and date restrictions. Setting start and end dates in the past or setting all hourly restrictions to red will prevent the file from ever playing, which could be helpful for any song by Rick Astley, Celine Dion or for the collective works of Anne Murray.



The **Distribution Tab** controls properties related to the category and Asset ID of the loaded file as well as radio station assignments which will dictate how audio is distributed by your Central Server.

First, *select* the **radio stations** that can play this file by checking the box next to each station. This will populate the category drop-down list with categories assigned to those stations. *Select* a category from the drop-down list. Finally, *type* a 4-digit **Asset ID** in the box next to the category drop-down.

All entries on the Distribution tab are required.



Options on the **Tools Tab** will allow you to insert this asset directly into a playlist. You can also perform basic edits on the file itself using the Waveform Editor.

5

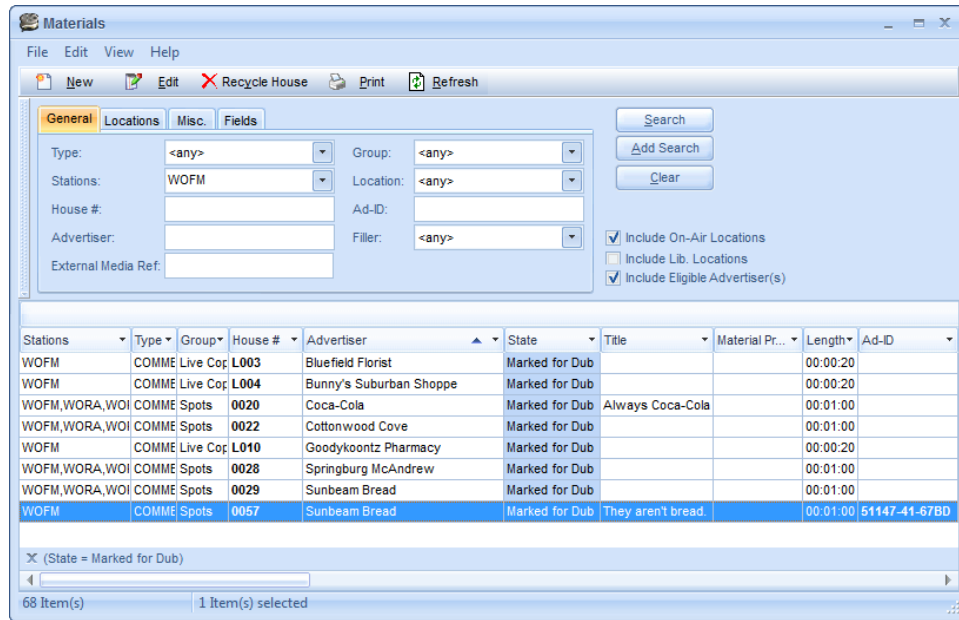
When all attributes have been set, *click* the **Commit** button to save your changes.

A red Commit Failed message at the top of Audio Editor may mean the asset is currently in use (is *locked*) or the connection to the server was interrupted during the commit process. Wait a moment and try again.

Using the Dub List

With the integration between *WO Automation for Radio* and *WO Traffic*, items marked for dub in *WO Traffic* can easily be accessed in *WOAFR* using the Dub List Widget. **The Dub List Widget requires *WO Traffic*.**

When an item is created in *WO Traffic*, it can be assigned a **Marked for Dub** state.



1

Clicking the **Dub List icon** opens the Widget and displays all **Marked for Dub** items. All fields for to-be-dubbed items are searchable using the Dub List Search Box. For example, you can enter a date in MM/DD/YY format to quickly find all spots that are scheduled to start on a certain date.



Don't see the Dub List Widget icon? Your System Administrator may need to configure the Widget in Workstation.

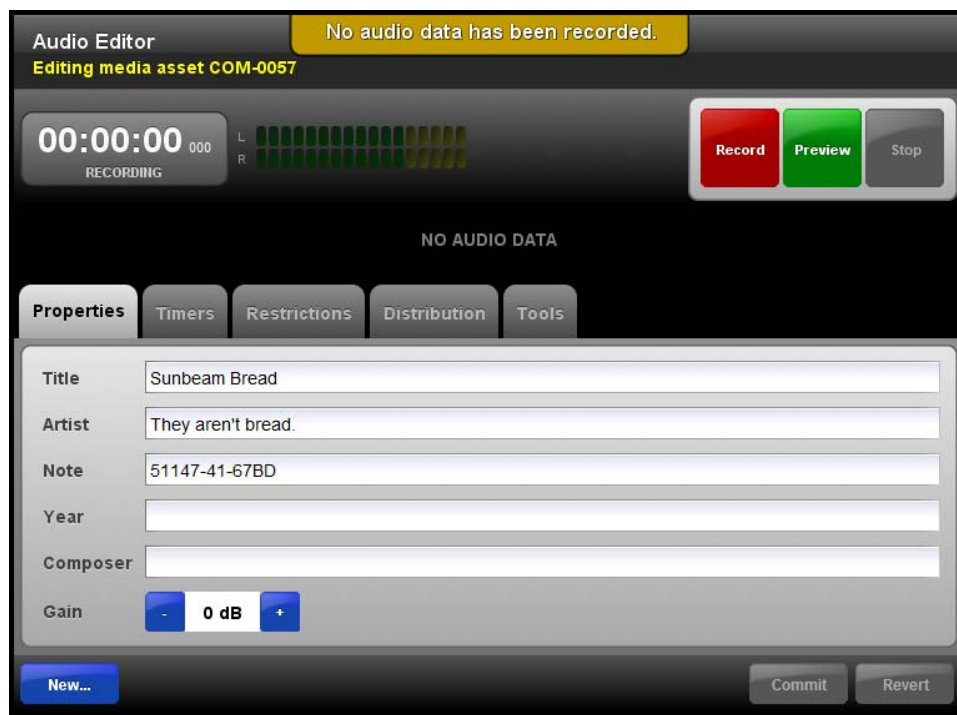
A wealth of information is transferred from **WO Traffic** to **WOAFR**, ready to be included with the new Media Asset.



WO Traffic Field	WOAFR Field	Sample Data
Advertiser	Title	Sunbeam Bread
Title	Artist	They aren't bread.
House Number	Media Asset Number	0057
Start Date	Start Date	11/03/10
Length	Duration	1:00
Ad-ID	Note	51147-41-67BD

2

Clicking on an **entry** in the **Dub List Widget** immediately opens Audio Editor using the basic properties from the original **WO Traffic** item. The associated audio can easily be recorded or imported using standard Audio Editor procedures.

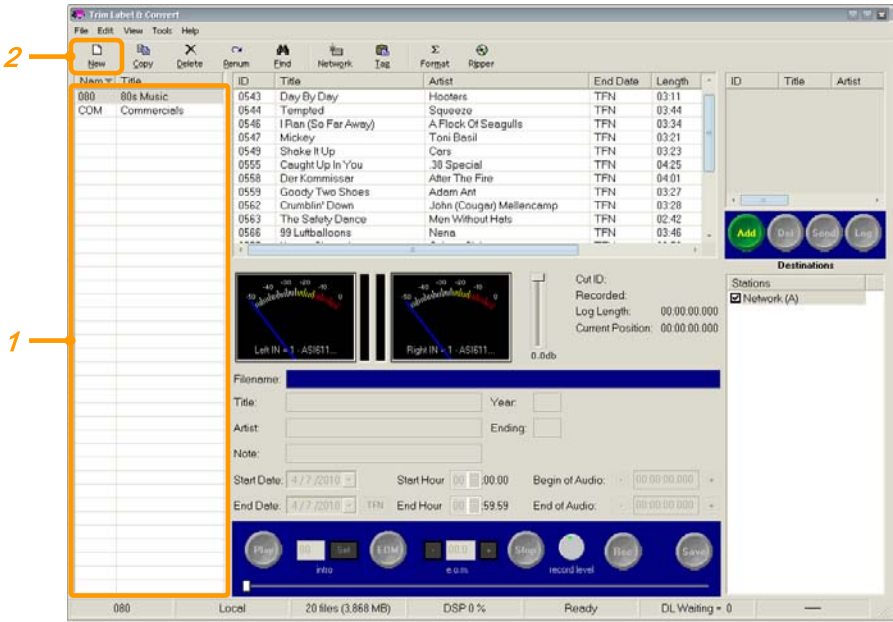


After recording or importing the Media Asset, WOAFR checks to make sure the audio is within 3 seconds of the duration specified by *WO Traffic*. If there is a greater variance, a warning will be displayed at the top of the Audio Editor Widget.

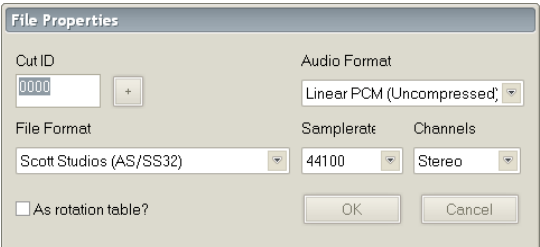
Once a Dub List item is recorded or imported, the *WO Traffic* state automatically changes to **Dub Confirmed** and the item is removed from the WOAFR Dub List Widget.

Recording Audio with TLC

1 First, *click* on the category in the [Category List](#) your new audio should record to. After selecting the category, *click* **New**.



2 Enter the asset details and *click* **OK**.

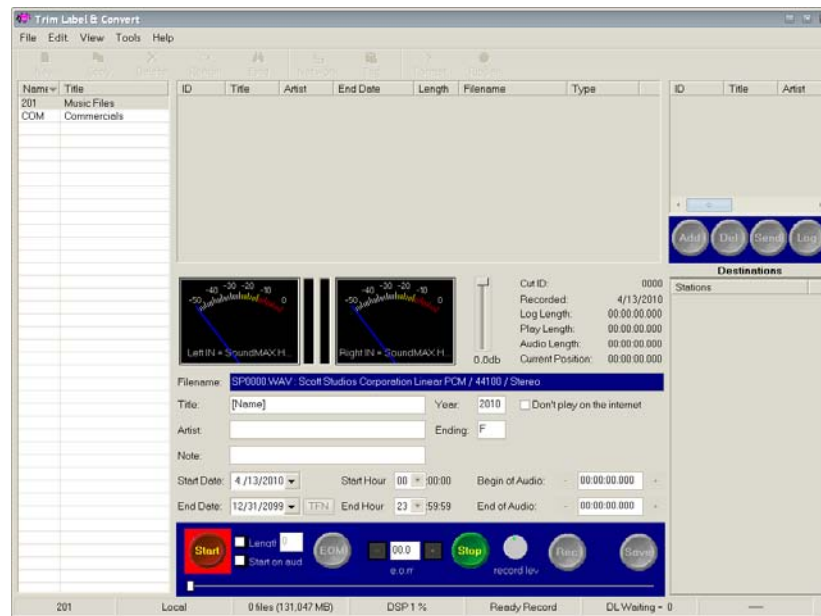


Field	Description
Cut ID	The Asset ID for this audio file. TLC will find the highest-numbered cut in the local TLC audio directory, increase the number by one, and return the result as a default. Any 4-digit number can be entered manually, or you can use the + button to increase the returned value.
Audio Format	TLC can record uncompressed/linear files, or record MPEG Layer II compressed files. If you select the MPEG II option, the file will record at 320kbps. The compression ratio will vary depending on the selected sample rate—32K files at 320kbps are compressed 3.2:1, 44.1K files are compressed 4.41:1, and 48K files are compressed 4.8:1.
File Format	WO Automation for Radio users should select the default setting of Scott Studios (AS/SS32) .

Sample Rate	Options include 44100 (default), 32000 (not recommended) and 48000.
Channels	Select either Stereo (default) or Mono.
As rotation table?	When recording an audio asset, leave this option un-checked. Checking this option will create a rotator instead of a new audio asset. Rotators are covered as a separate topic in this manual.

3

When you click OK, TLC will enter record-ready mode. TLC's level meters will be active, giving you an opportunity to set your record level.



There are three ways to start recording:

1. Manually *clicking* the now-red-flashing **Start** button to immediately start recording.
2. *Pressing F1* on your keyboard to immediately start recording.
3. Checking the **Start on audio** checkbox. With this option enabled, *clicking* the **Start** button will start recording when audio is detected.

Start on audio options are available on the Tools | Options | Recording tab. Options are available to set the **Start on audio threshold**, or the level at which the system recognizes recordable audio, which has a default setting of **-30 dB**. A **Start on audio delay** is also available, allowing you to delay the start of recording for the specified number of seconds once audio above the set threshold is detected.

4

When your recording is complete, *click* **Stop** to stop recording. You may also *press* **F4** to stop recording.

You may also use the Length option to automatically stop recording. This option appears immediately to the left of the Start button when TLC is in record-ready mode. *Check* the option to enable the feature, and *type* a value in seconds in the associated box. With the feature enabled, TLC will stop recording the specified number of seconds after the Start button is clicked.

5

Trim the file and set the Intro and EOM points.

Set *Begin of Audio* point

- Press **F1** to play back from the beginning of the file.
- Pressing the + or – key will adjust the *Begin of Audio* timer .1-seconds. Pressing the + or – key while holding down the CTRL key will adjust the timer in increments of 1-second , while pressing the + or – key while holding down the SHIFT key will adjust the timer in increments of 10-seconds.

Set *End of Audio* point

- Press **F7** to play back the last 5 seconds of the file.
- Pressing the + or – key will adjust the *End of Audio* timer .1-seconds. Pressing the + or – key while holding down the CTRL key will adjust the timer in increments of 1-second , while pressing the + or – key while holding down the SHIFT key will adjust the timer in increments of 10-seconds.

Set the *Intro Time*

- Press **F1** to play back from the beginning of the file.
- Pressing the SPACE bar or clicking the *Intro Set* button will set the Intro time.

Set the *EOM*

- Press **F6** to play back the last 5 seconds of the file.
- Pressing the SPACE bar will set the EOM time. You can also fine-adjust the EOM by clicking in the EOM box and clicking the + or – buttons or pressing the + or – keys on the keyboard.

6

Set the metadata for this asset. Type **Title**, **Artist** and trivia **Notes**. Set a **Start and End Date**, and optionally a **Start and End hour**.

The screenshot displays the WO Automation software interface. At the top, there are two audio level meters for 'Left IN - 1 - ASI611...' and 'Right IN - 1 - ASI611...', both showing a blue line indicating signal levels. To the right of the meters is a vertical slider set to '0.0db'. Further right, a status box displays: 'Cut ID: 6006', 'Recorded: 4/12/2010', 'Log Length: 00:00:30.000', and 'Current Position: 00:00:00.000'. Below the meters, the 'Filename:' field shows 'SP6006.WAV : Scott Studios Corporation Linear PCM / 48000 / Stereo'. The metadata section includes input fields for 'Title:', 'Artist:', and 'Note:'. There are also 'Year:' and 'Ending:' fields, with a checkbox for 'Don't play on the internet'. The date and time settings are as follows: 'Start Date: 4 /12/2010', 'Start Hour: 00', 'End Date: 12/31/2099', and 'End Hour: 23'. There are also 'TFN' and 'e.o.m.' buttons. The bottom section contains playback controls: a green 'Play' button, a '0' button with a 'Set' button below it labeled 'intro', a green 'EOM' button, a '- 00.0 +' button with an 'e.o.m.' label below it, a 'Stop' button, a 'record level' meter, a green 'REC' button, and a green 'Save' button. A progress bar is visible at the very bottom.

7

Save your file and send it to a destination. Pressing **F8** will perform all tasks with a single button-press: F8 will **Save** the file, **Add** it to the Upload Queue and **Send** it to the default destination.

8

When all changes are complete and the file has been saved and sent to a destination, unload the player deck by pressing **ESC**.

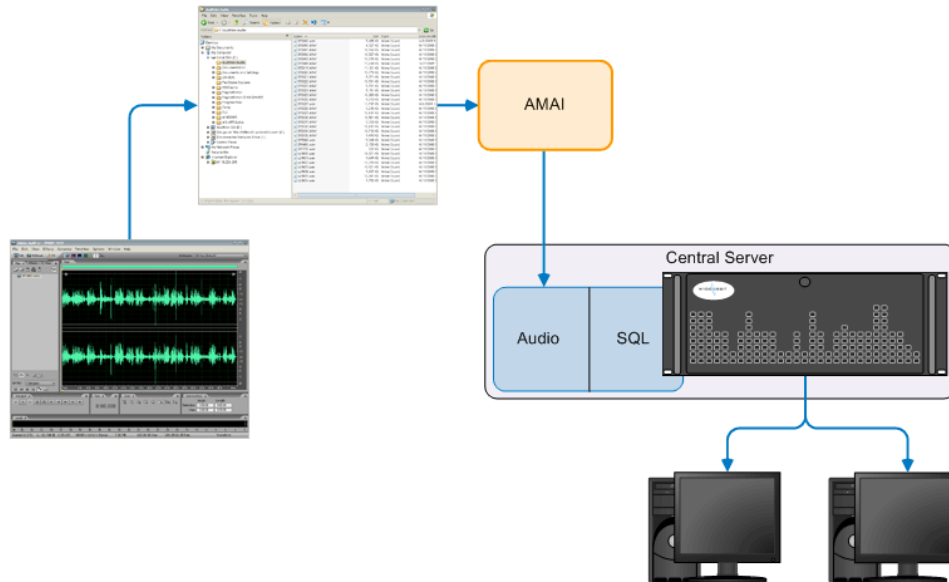
TLC Shortcuts

Command	Shortcut	F Key	Notes
Play		F1	Starts playback at beginning of file, sets focus to Begin of Audio window
Record Ready		F2	
Find	CTRL+F	F3	
Stop		F4	
Adjust Begin of Audio		F5	Starts playback at beginning of file, sets focus to Begin of Audio window
Adjust EOM		F6	Starts playback 5 seconds before EOM, sets focus to EOM window
Adjust End of Audio		F7	Starts playback 5 seconds before EOM, sets focus to End of Audio window
Save		F8	
Add to Upload Queue	CTRL+Q	F11	
Send contents of Upload Queue	CTRL+U		
New	CTRL+N		
Refresh File List	CTRL+F5		
Clear Selection	CTRL+S		
Eject/Unload Player	ESC		
Exit Program	ALT+X, ALT+F4		
Toggle AutoFix	CTRL+ALT+SHIFT+F		
Show "Bad" Files	CTRL+ALT+SHIFT+B		
Show Config Dir (All)	CTRL+ALT+SHIFT+P		
Show Config Dir (User)	CTRL+ALT+P		
Show Raw File Info 1	CTRL+ALT+R		
Show Raw File Info 2	CTRL+ALT+SHIFT+R		
Hex View	CTRL+H		
Toggle Date Entry	CTRL+ALT+SHIFT+D		
Load	CTRL+L		
Copy	CTRL+C		

Delete	CTRL+D
Open CD Ripper	CTRL+I
Clone Markers	CTRL+ALT+SHIFT+C
Format	CTRL+M
Insert	CTRL+INSERT
Renumber	CTRL+R
Reset EOM to default	CTRL+ALT+E
Reset EOM to default and EOA	CTRL+ALT+S
Reset TFN	CTRL+ALT+T
Select All	CTRL+A
Tag End Date	CTRL+T

Adobe® Audition® 3 and *WO Automation for Radio*

Adobe Audition 3 can be used to create and edit audio file for use with *WO Automation for Radio*. After completing your work on your audio in Audition and the file is saved, WOAFR's [Automatic Media Asset Importer \(AMAI\)](#) imports the audio into your Central Server for distribution to each workstation.



This document will go over installation of the *WO Automation for Radio* Adobe Audition Plug-in, setting up an import rule in AMAI and some basic Audition processes.

Before installing the Plug-in or setting up AMAI, make sure Audition is properly installed and activated.

For Adobe Audition training resources, check out the Adobe web site or the training disc that came with your copy of the software.

Getting Ready: Installing the Adobe Audition Plug-in

1

Download the installation ZIP file from ftp://67.18.226.205//SOFTWARE_DOWNLOADS/AdobePlugin/.

If you have a previous version of the plug-in installed already, it must be removed and Adobe Audition restarted before installing the new version. To remove the previous version:

1. Close Adobe Audition.
2. Delete the file named **gra_audition_plugin.flr** from the [\Program Files\Adobe\Adobe 3.0](#) folder.
3. Open Adobe Audition before proceeding with the installation of the new plug-in. [Opening Audition with no plug-in installed](#) allows the program to “forget” the old version of the plug-in.

2

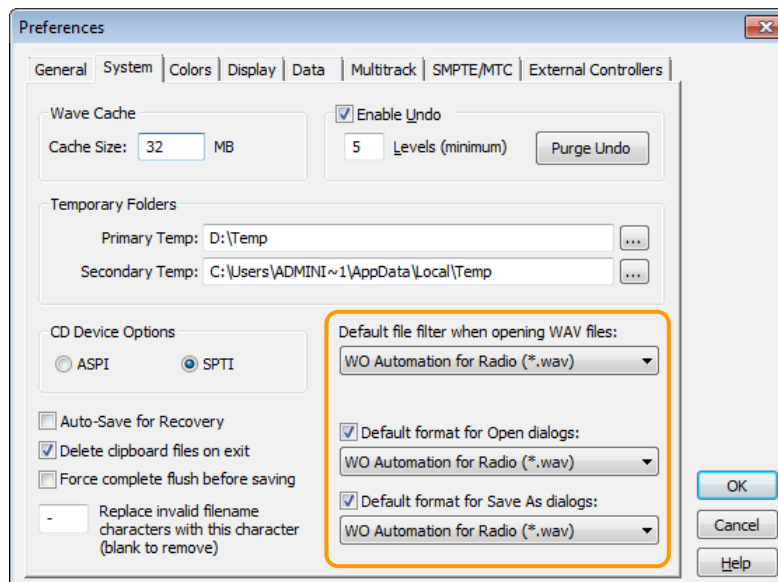
Close Adobe Audition and extract the entire contents of the downloaded ZIP file to the [\Program Files\Adobe\Adobe 3.0](#) folder.

3

Restart Adobe Audition.

4

Configure your Preferences. With Adobe Audition open, *press F4* to open the [Preferences](#) dialog. *Click* on the **System** tab.



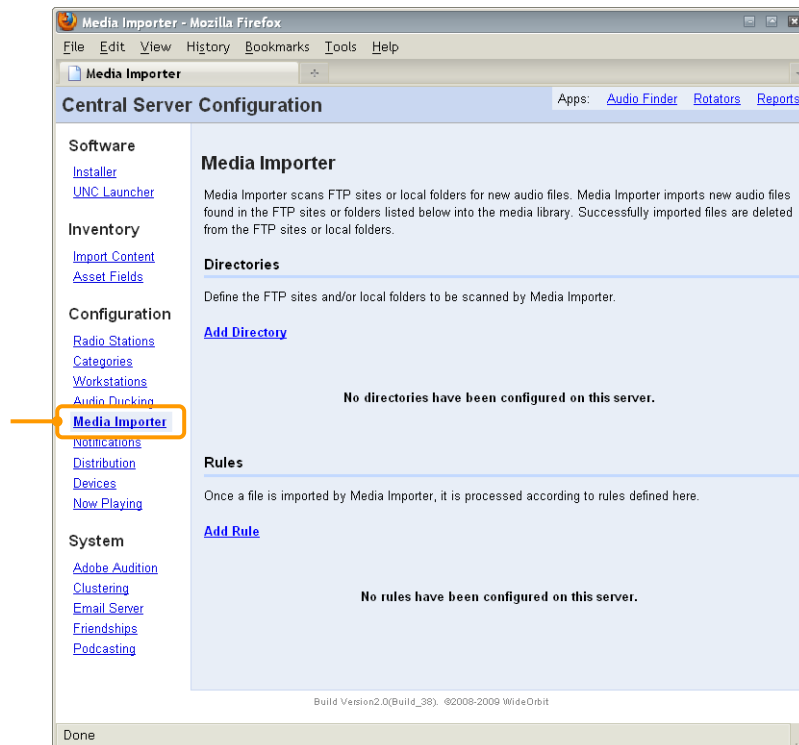
Set the [Default File Filter](#) and [Default Format for Open/Save As](#) dialogs to **WO Automation for Radio.wav**. Once the preferences have been set, *click* **OK** to save your changes and close the Preferences window.

Getting Ready: Setting up AMAI

AMAI scans local or remote directories for new files, processes and imports the file, and distributes the audio throughout your system. To configure AMAI:

1. Add directories. When saving your work in Audition, you will save to this folder. It can be local to the Audition computer or on the network.
2. Create a rule
3. Assign the rule to the directory

AMAI is configured through the Central Server Configuration Web UI. Click on the **Media Importer** link in the [Configuration](#) section of the left-hand menu.



Adding a Local Scan Directory

AMAI will scan the specified directory for new files and convert/import them within this folder. The filename will be appended with an **_IMPORTING** tag during the process. After the file has been converted and imported, it is removed from the folder to prevent duplicate processing.

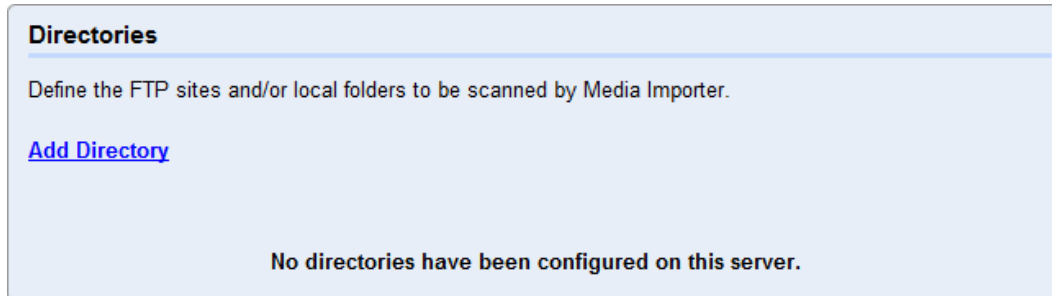
You will save your finished Audition projects to this directory, so make sure it is easily accessible from both the Audition computer and your Central Server. Make sure user permissions to the directory are set so that the directory can be accessed without having to enter a username and password.

Scan directories should already exist—AMAI will not automatically create directories as they are configured. Relative UNC paths specifying `\\hostname\share\folder` are recommended although absolute paths specifying a drive letter and folder can be used.

To add a new local scan directory:

1

Click the **Add Directory** link under [Directories](#) on the Central Server Configuration Web UI page.



Directories

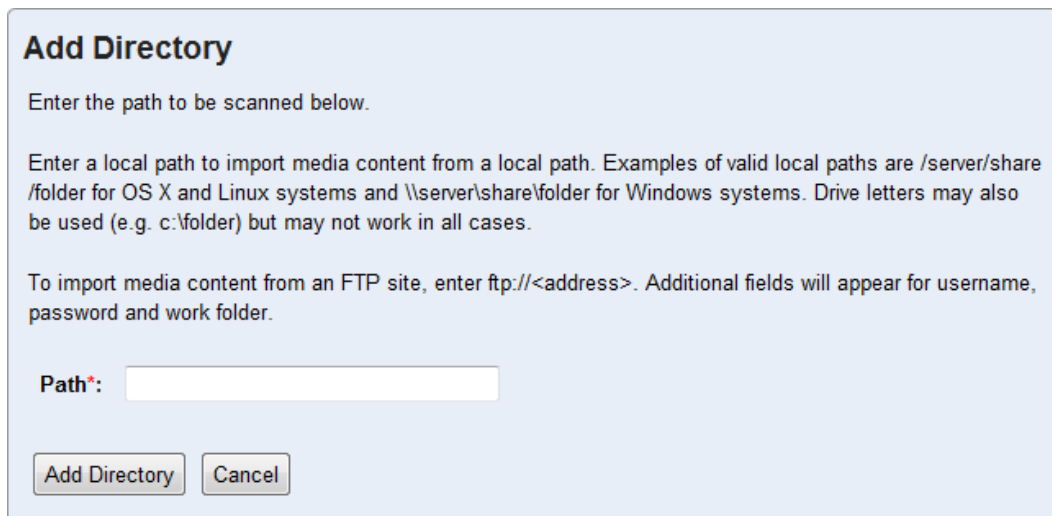
Define the FTP sites and/or local folders to be scanned by Media Importer.

[Add Directory](#)

No directories have been configured on this server.

2

Type the **path** to the scan directory in the [Path](#) field and click **Add Directory**. [Relative UNC paths are recommended.](#)



Add Directory

Enter the path to be scanned below.

Enter a local path to import media content from a local path. Examples of valid local paths are `/server/share/folder` for OS X and Linux systems and `\\server\share\folder` for Windows systems. Drive letters may also be used (e.g. `c:\folder`) but may not work in all cases.

To import media content from an FTP site, enter `ftp://<address>`. Additional fields will appear for username, password and work folder.

Path*:


3

The Central Server Configuration web page will be updated to show the configured scan directory.

Directories

Define the FTP sites and/or local folders to be scanned by Media Importer.

[Add Directory](#)

Path
\\prod\audio\NewRips 

Creating Import Rules

[Rules](#) determine how AMAI processes files dropped in configured scan directories.

After you have created your Rules, don't forget to assign the rules to your configured scan directories!

1

Click the **Add Rule** link under [Rules](#) on the Central Server Configuration Web UI.

Rules

Once a file is imported by Media Importer, it is processed according to rules defined here.

[Add Rule](#)

No rules have been configured on this server.

Enter the attributes for this rule.

Save Rule

Rule Name*:

If File Name Is valid Media Asset number + -

☐ Save to category: 080 Asset number:

☐ Set title to:

☐ Set artist to:

☐ Set start date to: ☐ Set end date to:

☐ Set cue in to: (seconds) ☐ Set eom to: (seconds)

☐ Convert sample rate to: 44.1K

☐ Convert compression to: Linear

Send to:

PAUL-HD
PAUL-FM

Save Rule Cancel

Attribute	Description
Rule Name	All rules must have a Rule Name. We suggest using a descriptive name based on the type of media asset to be imported, such as Show for recorded shows. If you have configured more than one Scan Directory, it may also be helpful to include the directory name in the rule, such as FTP Shows for Station 1.
If:	These attributes define the actual rule. For importing files created in Adobe Audition, use the drop-down options to set the first field to File Name and the next field to Is valid Media Asset number . This tells AMAI to import and process all files named with the format of CAT#### (where CAT represents the category and #### represents the four-character media asset ID).
Save to category:	Option disabled when If : File Name : Is valid Media Asset number is selected. Category assignments are included in the file name of the file being imported, so it is not necessary to specify a destination category in AMAI.
Set title to:	Option disabled when If : File Name : Is valid Media Asset number is selected. Title metadata is set in Audition, so it is not necessary to specify a default title in AMAI.
Set artist to:	Option disabled when If : File Name : Is valid Media Asset number is selected. Artist metadata is set in Audition, so it is not necessary to specify a default artist in AMAI.
Set start date to:	Option disabled when If : File Name : Is valid Media Asset number is selected. A start date is set in Audition, so it is not necessary to specify this field in AMAI.
Set end date to:	Option disabled when If : File Name : Is valid Media Asset number is selected. An end date is set in Audition, so it is not necessary to specify this field in AMAI.

Set cue in to:	Option disabled when If : File Name : Is valid Media Asset number is selected. Tones are set in Audition, so it is not necessary to specify a default cue-in in AMAI.
Set EOM to:	Option disabled when If : File Name : Is valid Media Asset number is selected. Tones are set in Audition, so it is not necessary to specify a default EOM in AMAI.
Convert sample rate to:	Option disabled when If : File Name : Is valid Media Asset number is selected.
Convert compression to:	Option disabled when If : File Name : Is valid Media Asset number is selected.
Send to:	Do not select any stations in this box. Distribution should be specified by category in the Central Server Category configuration section.

3

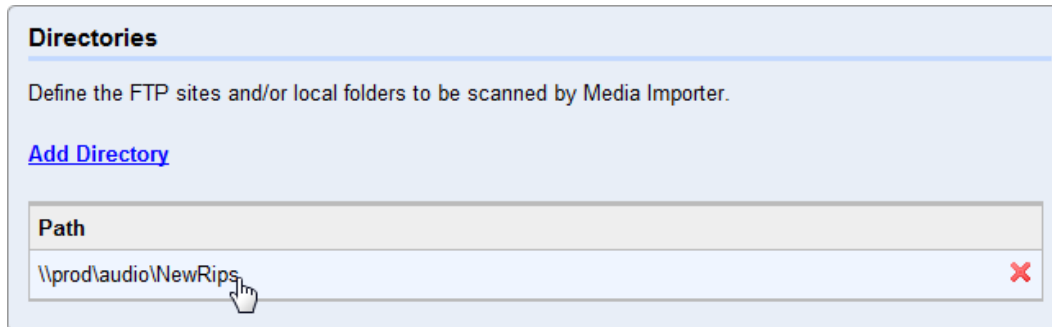
Once all attributes have been set, *click* **Save Rule**.

Assigning the Rule to the Scan Directory

The final configuration step is to apply your rules to your scan directories.

1

Click on a configured **directory** from the main AMAI page.



Directories

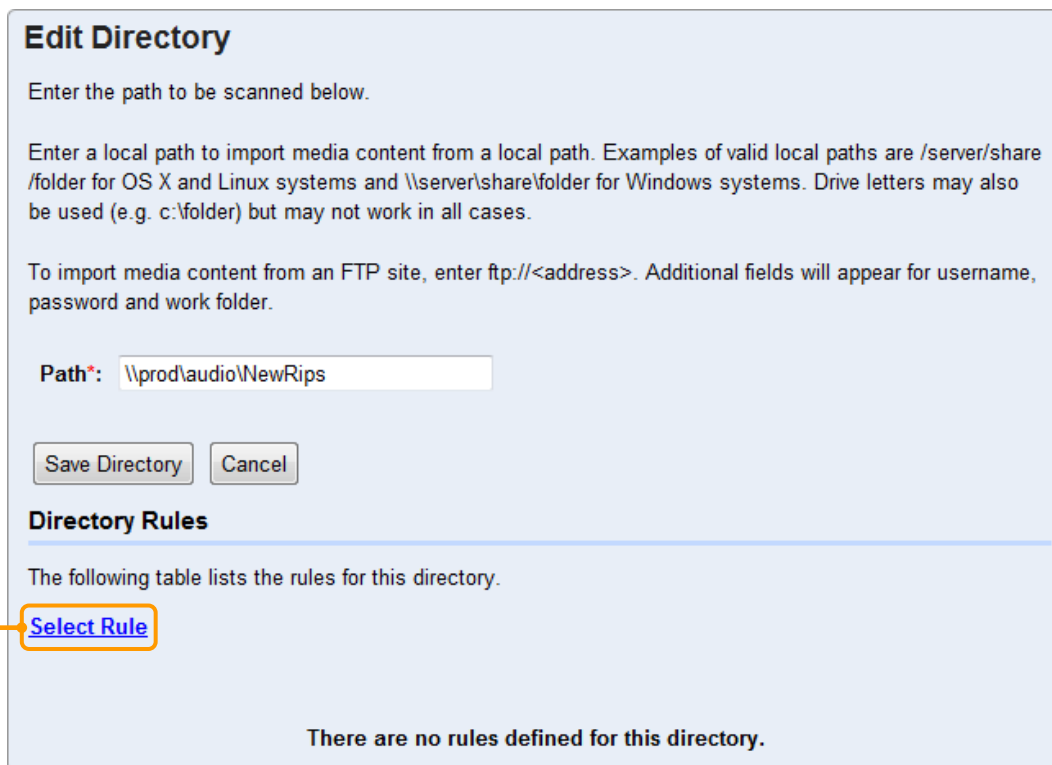
Define the FTP sites and/or local folders to be scanned by Media Importer.

[Add Directory](#)

Path
\\prod\audio\NewRips ✖

2

Click the **Select Rule** link.



Edit Directory

Enter the path to be scanned below.

Enter a local path to import media content from a local path. Examples of valid local paths are /server/share /folder for OS X and Linux systems and \\server\share\folder for Windows systems. Drive letters may also be used (e.g. c:\folder) but may not work in all cases.

To import media content from an FTP site, enter ftp://<address>. Additional fields will appear for username, password and work folder.

Path*:

Directory Rules

The following table lists the rules for this directory.

[Select Rule](#)

There are no rules defined for this directory.

3

You will see a list of all created rules. Apply all of the rules that apply to this directory and by *clicking* the **checkbox** next to the desired rule.

Select Rule
Please select rules to apply to the directory \\prod\audio\NewRips

	Name
<input type="checkbox"/>	GAC Countdown
<input type="checkbox"/>	News
<input type="checkbox"/>	Final Rule

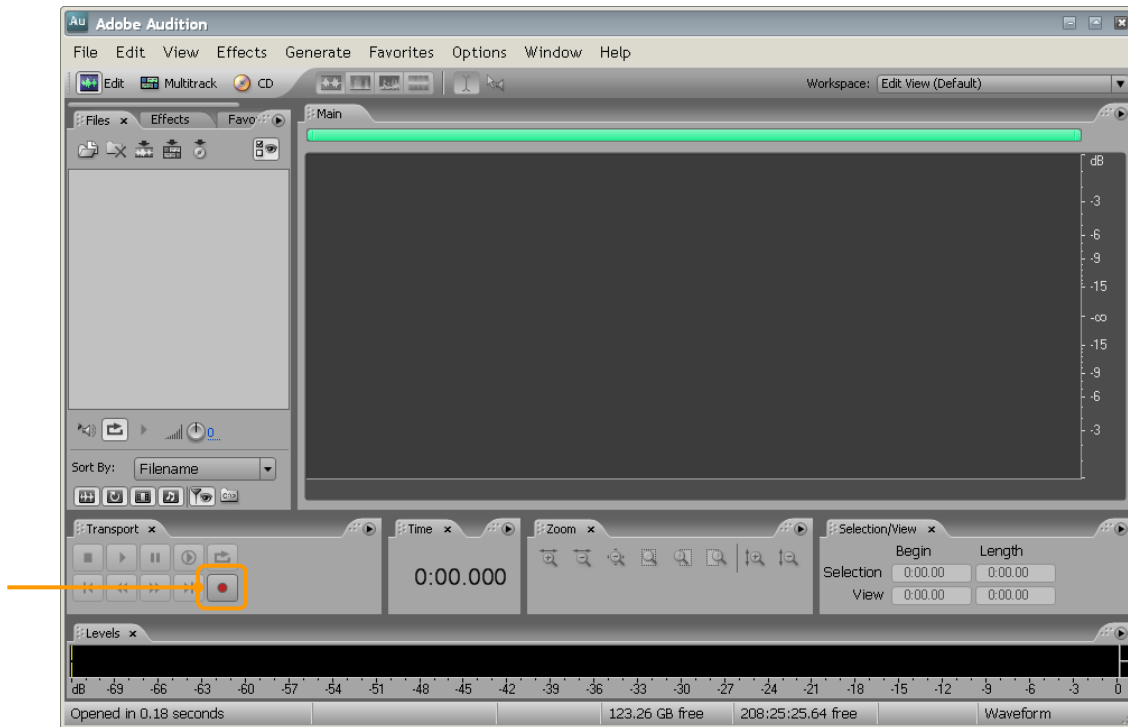
4

Click **Save Selected Rules** to save your changes and return to the Edit Directory screen.

Recording and Saving Audio with Adobe Audition

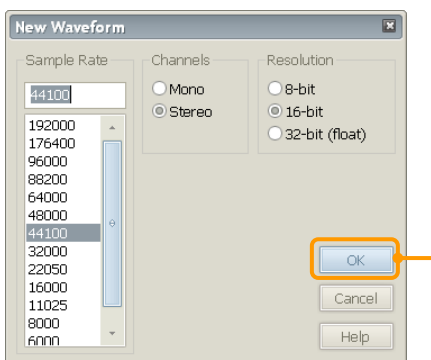
1

Open Audition in **Edit** mode. Click the red **Record** button to begin recording.



2

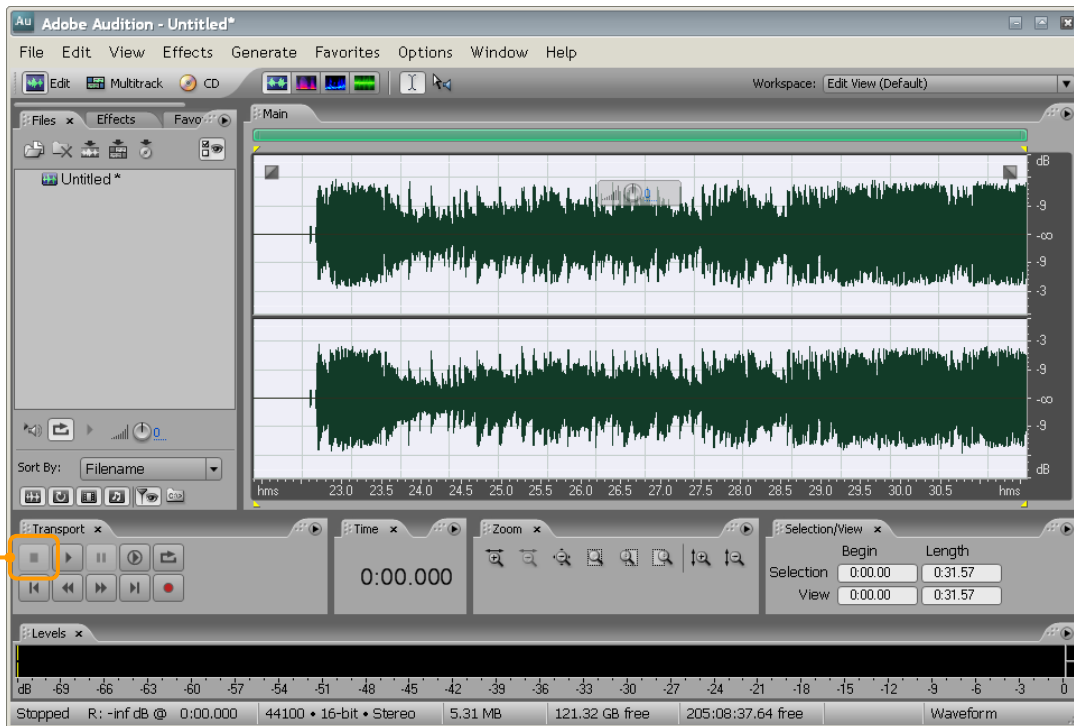
Select the **properties** for this recording—**Sample Rate**, **Channels** and **Resolution**. Once your options have been selected, click **OK** to begin recording.



Many stations have a station-wide standard for these settings. If you have questions about what options to select, ask your Production Director or WO Automation for Radio system administrator.

3

When you are done recording, *click* the **Stop** button in the **Transport** group.



4

Perform any necessary edits on the audio ([consult your Audition documentation or training resources for additional details](#)). Once your edits are complete, type in your **metadata**. Press **CTRL+P** to open the **File Info** dialog. Click on the **Cart** tab and complete the fields.

The screenshot shows the 'File Info' dialog box with the 'Cart' tab selected. The 'Cart' tab contains the following fields and sections:

- ☒ Include Cart data when saving to .wav
- Title: [Text Field]
- Artist: [Text Field]
- Cut Num (ID): [Text Field]
- Client ID: [Text Field]
- Category: [Text Field]
- Classification: [Text Field]
- Out Cue: [Text Field]
- Producer App ID: Audition
- Version: 3.0 (7283.0)
- User Defined Text: [Text Field]
- URL: [Text Field]
- ODB Reference Level: 32768
- Timers:
 - 1: (unused)
 - 2: (unused)
 - 3: (unused)
 - 4: (unused)
 - 5: (unused)
 - 6: (unused)
 - 7: (unused)
 - 8: EOD 0:33.111
- Write all Metadata: ☒ At the start of the file, ☐ At the end of the file
- Buttons: OK, Cancel, Help
- Version: 01.01

Field	Description
Title	Type in the title to be displayed in WOAFR.
Artist	Type in the artist to be displayed in WOAFR.
Cut Num (ID)	Type in the four-digit WOAFR Media Asset number . This will be used to automatically generate the filename for this audio file.
Client ID	Not used with WO Automation for Radio
Category	Type in the three-character WOAFR Category code. This will be used to automatically generate the filename for this audio file.
Classification	Not used with WO Automation for Radio
Out Cue	Type in the Note /Trivia text to be displayed in WOAFR.
User Defined Text	Type in the Outcue description to be displayed in WOAFR. Optionally , Release Year can be included if separated using a pipe character . For example: Cold 1998 or F 2003.

URL	Not used with <i>WO Automation for Radio</i>
Start Date	Type in the Start Date to be displayed in <i>WOAFR</i> and used for in-date/out-of-date processing. This field will default to today's date. Use the format YYYY/MM/DD.
Start Hour	Type in the Start Hour to be displayed in <i>WOAFR</i> and used for in-date/out-of-date processing. This will default to 00:00:00. Use the format HH:MM:SS in 24-hour time.
End Date	Type in the End Date to be displayed in <i>WOAFR</i> and used for in-date/out-of-date processing. This will default to 2199/12/31. Use the format YYYY/MM/DD.
End Hour	Type in the End Hour to be displayed in <i>WOAFR</i> and used for in-date/out-of-date processing. This will default to 00:00:00. Use the format HH:MM:SS in 24-hour time.

The process used to enter metadata in the [File Info](#) window is the same for single recorded files, ripped CD tracks or multi-track session mixdowns.

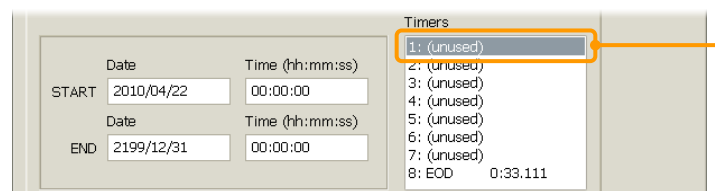
5

Create your timers. We will position the timers in the audio waveform in the next step.

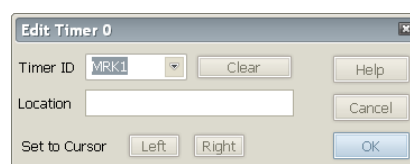
Cue-in (MRK1)

The Cue-in timer is generally not necessary with Adobe Audition. Simply use Audition to edit away any leading silence on your track. However, if you have a special case where the Cue-In is needed here are the steps.

Double-click the **first** unused timer in the Timers group.

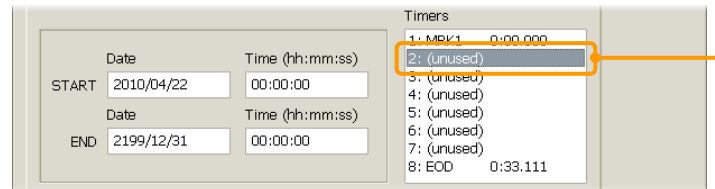


Select **MRK1** from the Timer ID drop-down box on the [Edit Timer 0](#) window and click **OK**.

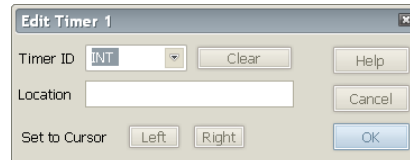


Intro (INT)

Double-click the **second** unused timer in the Timers group.

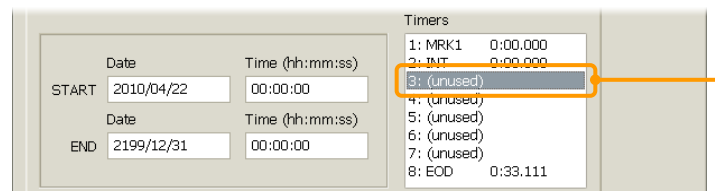


Select **INT** from the Timer ID drop-down box on the [Edit Timer 1](#) window and click **OK**.

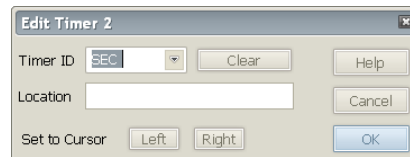


EOM (SEC)

Double-click the **third** unused timer in the Timers group.



Select **SEC** from the Timer ID drop-down box on the [Edit Timer 2](#) window and click **OK**.

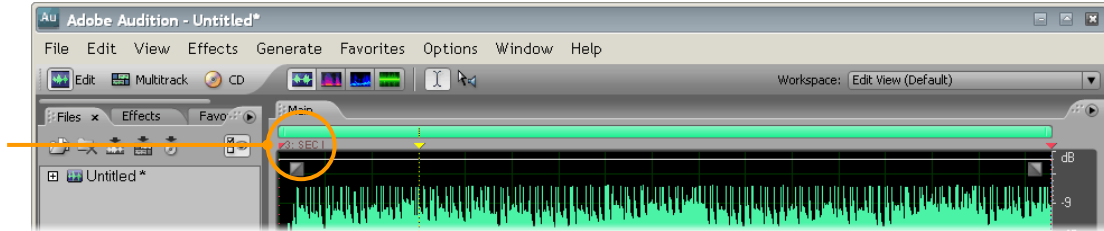


6

After all the timers have been created, click **OK** on the [File Info](#) window to save your changes and close the window.

7

Now that your timers are created it is time to put them where you want them to go. All off your timers will appear at as red triangles at the very beginning of the audio file. They will all be on top of each other like this:



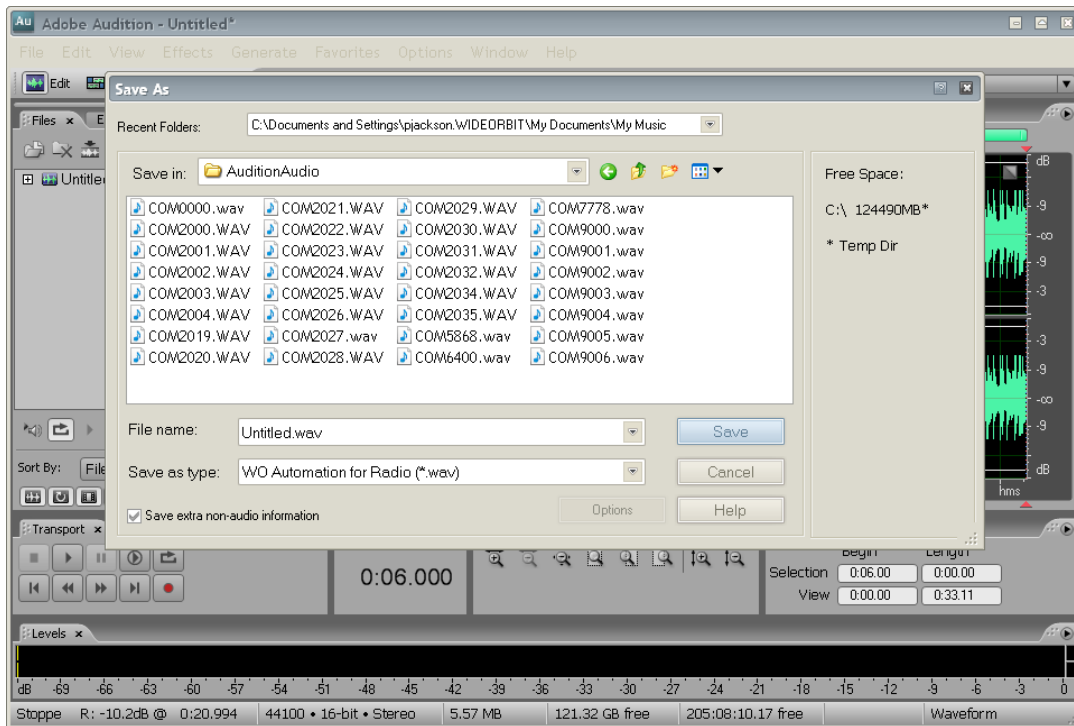
Click on each **timer** and *drag* it to the desired location in the audio.

- Set the **Cue-In** (if you created one) by dragging the **MRK1** marker to the beginning of the audio.
- Set the **Intro** by dragging the **INT** marker to the beginning of the vocal.
- Set the **EOM** by dragging the **SEC** marker to the desired point near the end of the file.

8

Review your work. Press **CTRL+P** to open the **File Info** window. Each timer should appear in the list and the values should match the position of the timers in the waveform. Once your timers and metadata have been verified, click **OK** on the **File Info** window to save your changes and close the **File Info** dialog.

Save your audio file. On the Adobe Audition menu, select **File | Save As...**



- Save the file in the local Scan Directory you configured in AMAI.
- Verify the **Save as type:** entry is **WO Automation for Radio (*.wav)**.
- If you entered a **WO Automation for Radio Category** and **Media Asset number** in the Category and Cut Num (ID) fields on the **File Info** metadata window, you can simply save the file. The **WOAFR Audition Plug-in** will automatically create a file name of **CCCN.NNN.WAV** based on those two Audition fields.

When saving the file, the plug-in will auto-generate the filename based on the Category and Cut Num (ID) values entered in Audition regardless of the file name displayed in the Audition SAVE AS screen.

This allows you to save using whatever name is supplied by the SAVE AS dialog— **Untitled.wav** for example—the plug-in will automatically apply the **CCCN.NNN.WAV** name based on the entered metadata.

If you did not enter the Category and Cut Num (ID) in the File Info window, you will need to manually supply the correct SAVE AS file name.

Basic Troubleshooting

If the files from Adobe Audition are not being imported, please verify the following items before contacting customer support or your reseller.

- Verify the plug-in was installed in the Adobe Audition installation directory.
- Verify the AMAI directory assigned to the import rule exists and is accessible (check the sharing and security).
- Verify the import rule was indeed assigned to an existing directory.
- Double-check the file name you are using when saving from Adobe Audition. It must be in the specified format: CCCNNNN.WAV
- Verify you are saving the file to the same import directory assigned to the import rule.

Opening Existing *WO Automation for Radio* Files in Adobe Audition

Uncompressed WAV files in the WO Automation for Radio system can be edited using Adobe Audition. To avoid damage to your file system and database, the file to be edited must be exported from WOAFR before being edited. Once edits are complete, AMAI is used to bring the edited file back into the WOAFR system.

This process requires installation of one more component called [UNC Launcher](#).

Do not open and edit audio directly in your *WO Automation for Radio* audio folder. This can damage not only the file being edited, but can damage your file system and your database.

Installing UNC Launcher

1

From the Central Server Configuration Web UI, *click* on the **UNC Launcher** link in the [Software](#) group. You will be prompted to save the UNC Launcher installation file to your desktop. The file will be named **unc-launcher.exe**.



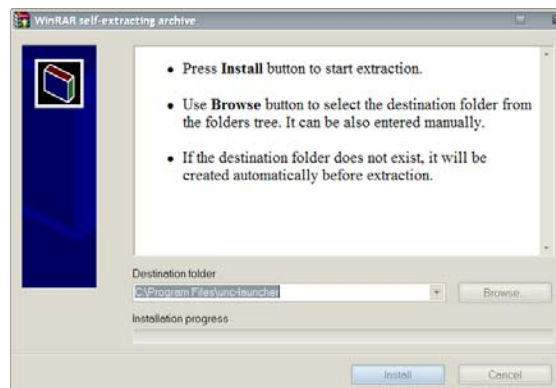
2

Run the **unc-launcher.exe** installation executable. You may see a Windows security warning. Click **Run** to continue with the installation.



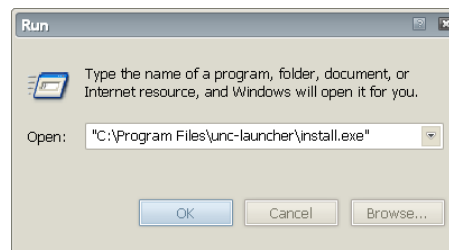
3

Specify the destination folder. You may extract UNC Launcher to any folder on this computer. Click **Install** to continue.



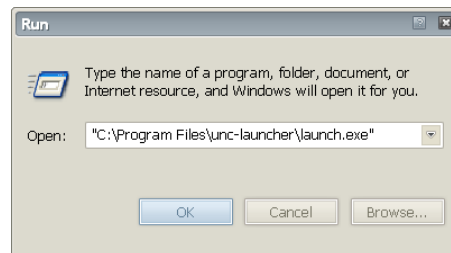
4

Using the Windows Run dialog, browse to the destination folder and select the **install.exe** file. Click **OK** to run the installation file.



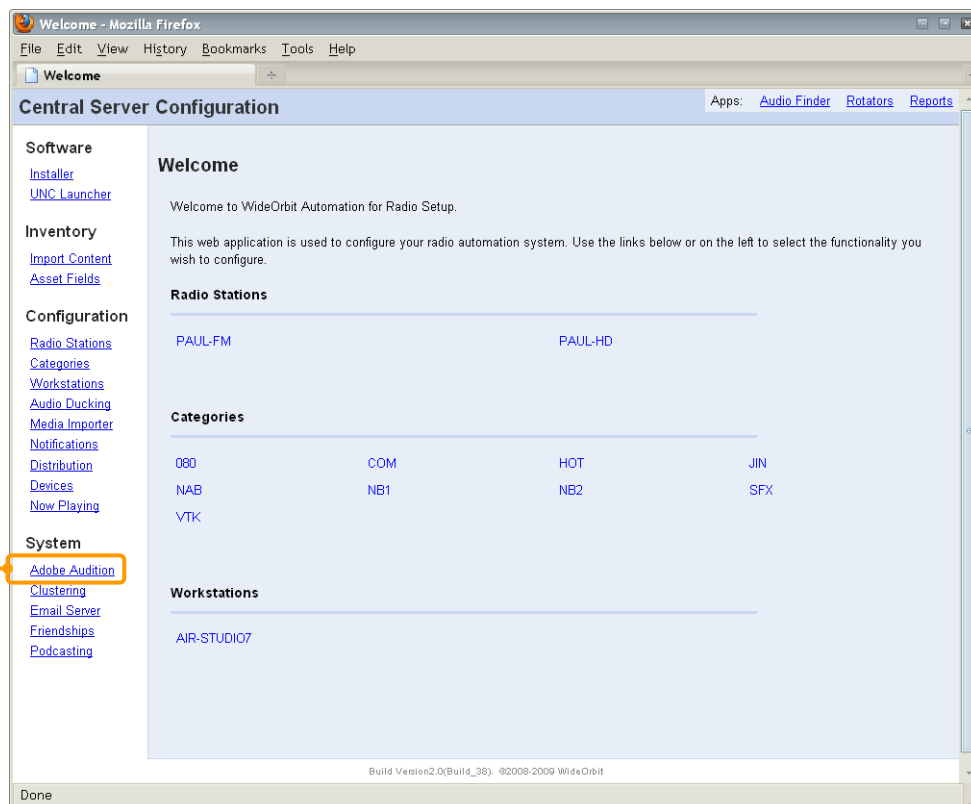
5

Using the Windows [Run](#) dialog, browse to the destination folder and select the **launch.exe** file. Click **OK** to run the installation file. This will complete the process of inserting Windows Registry entries.



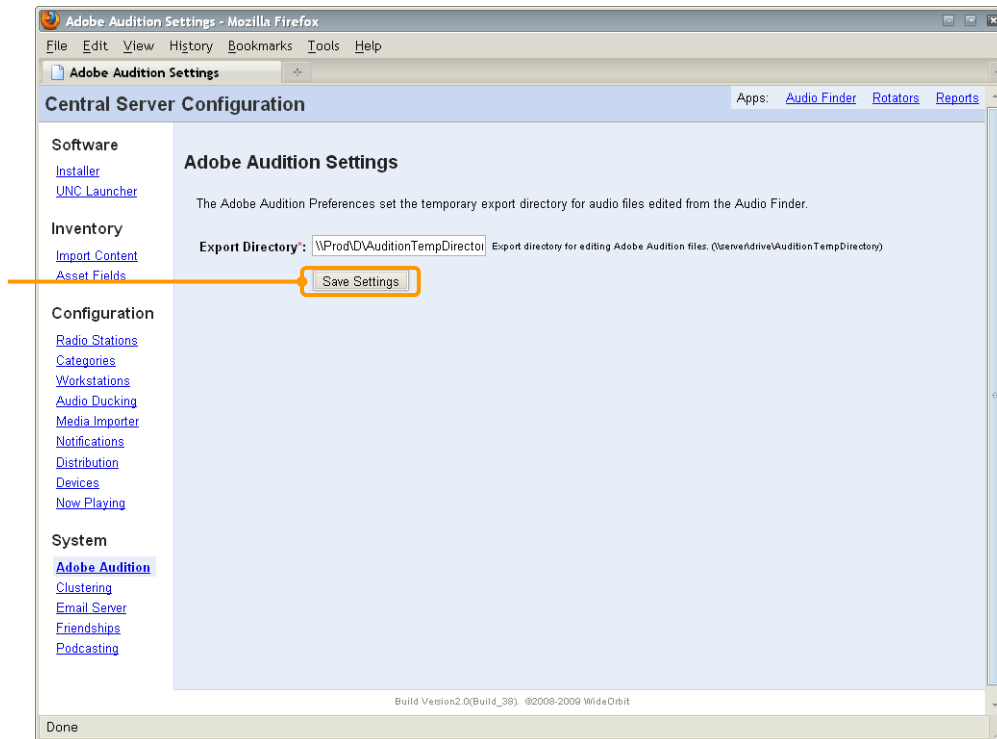
6

Configure the [Adobe Audition Export](#) directory. This directory is where existing media assets will be copied before being edited in Audition. This directory should be a shared directory that all Audition users can access. From the Central Server Configuration Web UI, click on the **Adobe Audition** link in the [System](#) group.



7

In the Export Directory field, type in the **UNC path** to the folder that will be used as to temporarily store audio files to be edited in Audition. When the Export Directory has been entered, **click Save Settings**.

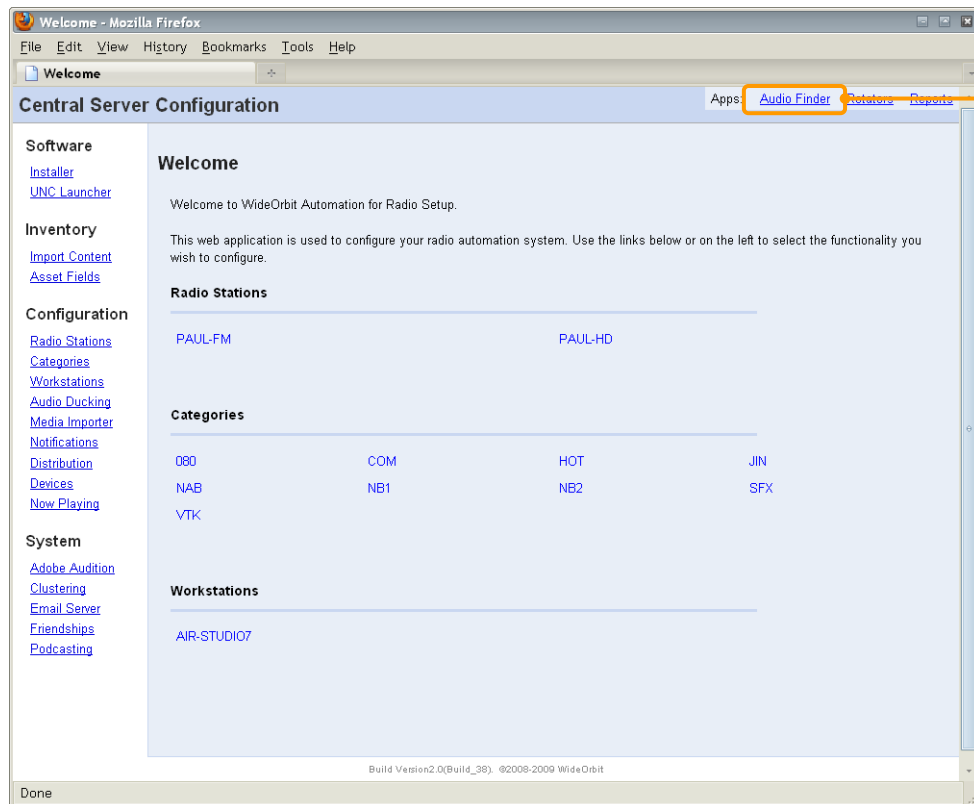


The Export Directory should not be the same directory used in the AMAI rule for newly created files.

Loading Files to Edit Using Audio Finder

1

Open [Audio Finder](#).



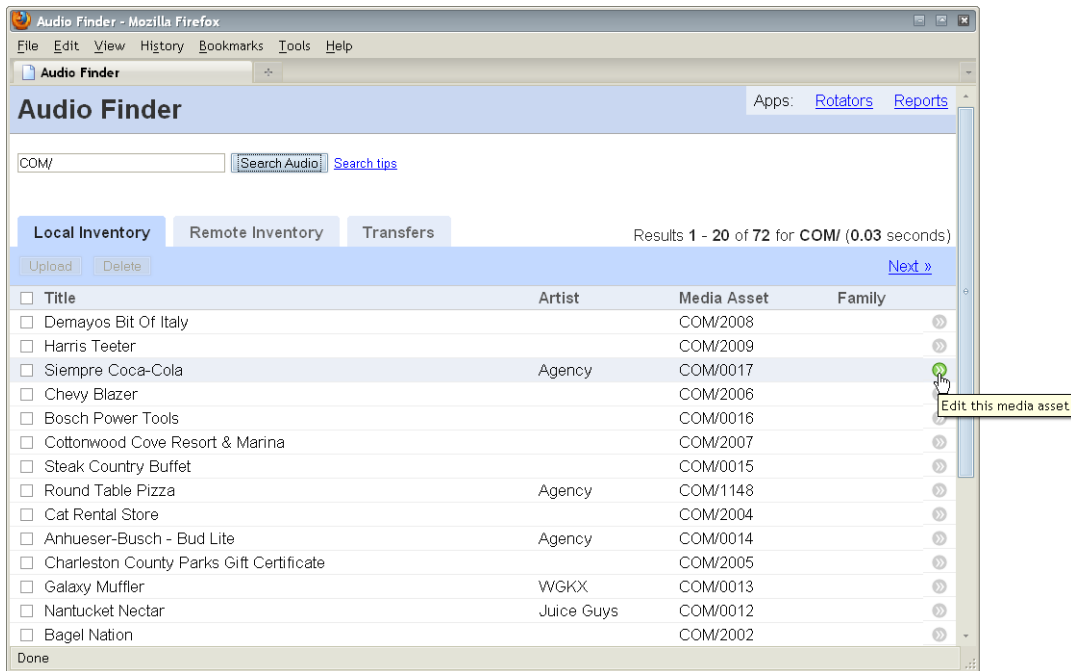
2

Find the audio to edit. *Type* in your search criteria and *click* the **Search Audio** button.

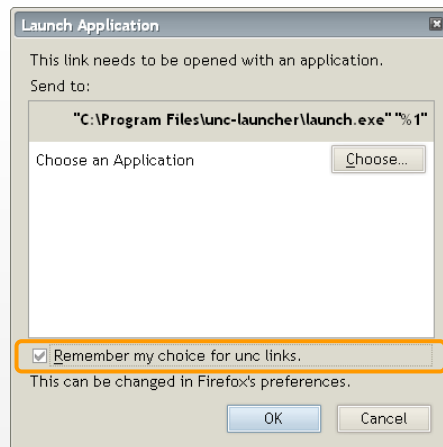
Check out the [Search Tips](#) link for some suggestions on crafting an effective search.

3

Once you locate the file to edit, *click* the **Edit** icon.



Depending on your browser, you may see additional messages asking you to allow opening files with the external Launch application. For example, Firefox will open a window like this:



To avoid seeing this window every time you want to edit a file in Audio Finder, check the **Remember my choice for unc links** option.

4

Edit the media asset as needed and save according to the instructions in the [Recording and Saving Audio with Adobe Audition](#) section of this guide.

Basic Troubleshooting

If you are unable to open a media asset using Audio Finder, please verify the following items before contacting customer support or your reseller.

- Verify Adobe Audition is installed and working on the workstation where you are using Audio Finder.
- Verify Adobe Audition has been configured to use the WO Automation for Radio Adobe Audition Plugin.
- Verify the UNC Launcher is installed and configured correctly.
- Verify the Export Directory set in [System Configuration](#) exists and is accessible (check the sharing and security).
- Verify the media asset audio format is supported by Adobe Audition.
- Verify that UNC Launcher is allowed as a default-open application in your browser.

Automatically Recording Network Audio

Before configuring network recording events, you need to complete some prep work.

- Network audio should be wired to your audio switcher and successfully tested.
- All required network contact closures should be wired to your audio switcher and successfully tested.
- Your audio switcher should be configured using the Central Server Web Configuration UI.
- Planning, planning, planning! Know what you need to record, when and how!

All recording events are configured in Playlist Editor (*detailed in the [Scheduling Content](#) section*). You should have at least a general familiarity with creating workflows before tackling a recording schedule. The workflows that drive the recording process are inserted as background events into Hourly Templates (if the recording is a recurring event like a top-of-the-hour newscast) or into Satellite Templates (if the recording is hour-specific like a satellite program).

Recording Single Files

Before beginning to create and schedule the workflows that will execute the commands to record your programming, you should do some basic planning. For each event you will record, you should know:

Day	Will this program record every day, or only on certain days of the week?
Scheduled Time	When is the program scheduled to begin?
Program Name	What is the name of the program? This name can be used to create your workflow.
Device	What device is the audio source wired to? This will be the name of the device as configured in your Central Server Web Configuration UI.
Input	Which input on the selected device is wired to the audio source? Inputs and outputs can have descriptive names, so it may be obvious once you start configuring the Workflow. Then again, it might not be!
Output	Which output on the selected device delivers audio to your recording channel?
Category	Which category will the recorded audio file be stored in?
Asset Number	What is the asset number of the file to be recorded?
Duration	What is the maximum duration of the recording?
Play while record?	Will you need to begin playing back the audio file while it is still recording? Remember you cannot begin playback until 5-seconds into the recording, and the audio must play back from the same audio card being used to record the file.
End Trigger	Will the recording end based on time or based on a closure from the network?
Distribution	Once the recording is complete, what are the distribution rules for this audio file?

Remember *WO Automation for Radio* can only execute one command at a time. Be careful to not schedule multiple commands at exactly the same time.

It is suggested that you take the time to plan out your recordings in a spreadsheet similar to the sample on the next page. For a copy of this spreadsheet in Excel format, contact *WOAFR* Customer Service.

If you want to begin playback of a file while it is still recording, you will need specific hardware. Play-while-record or Net Chase functionality requires ASI or Digigram audio cards. There are two additional conditions: you cannot begin playback until 5-seconds into the recording, and the audio must play back from the same audio card being used to record the file.

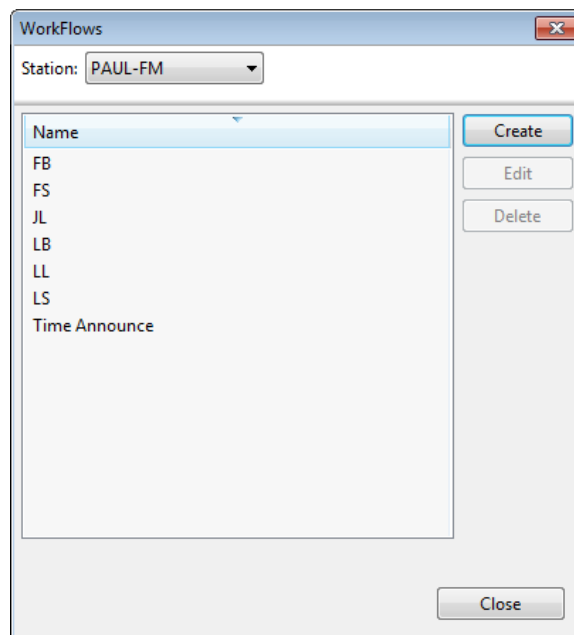
Once your planning is complete, you can create and schedule the Workflows.

1

Launch Playlist Editor and *select* the **Workflows** option.

2

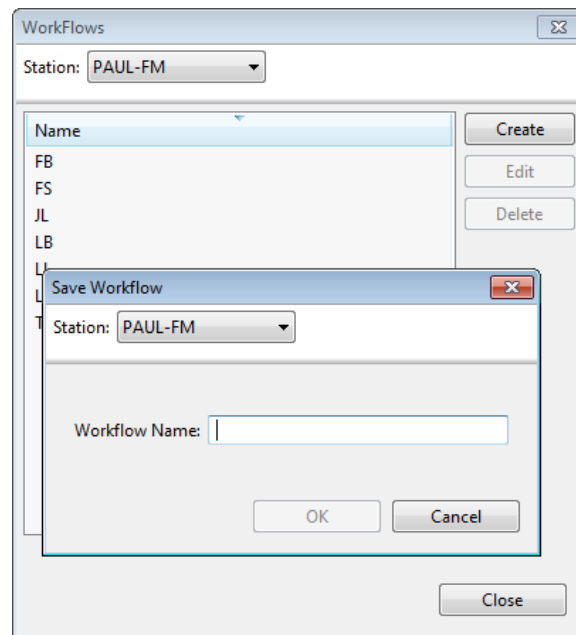
Select the correct station from the drop-down list and *click* **Create** to create a new Workflow.



[illegible]

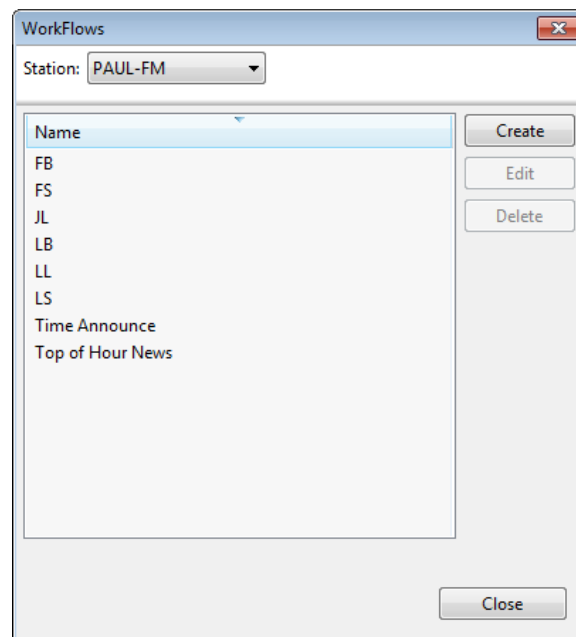
3

Type a **unique name** for this new Workflow and click **OK**.



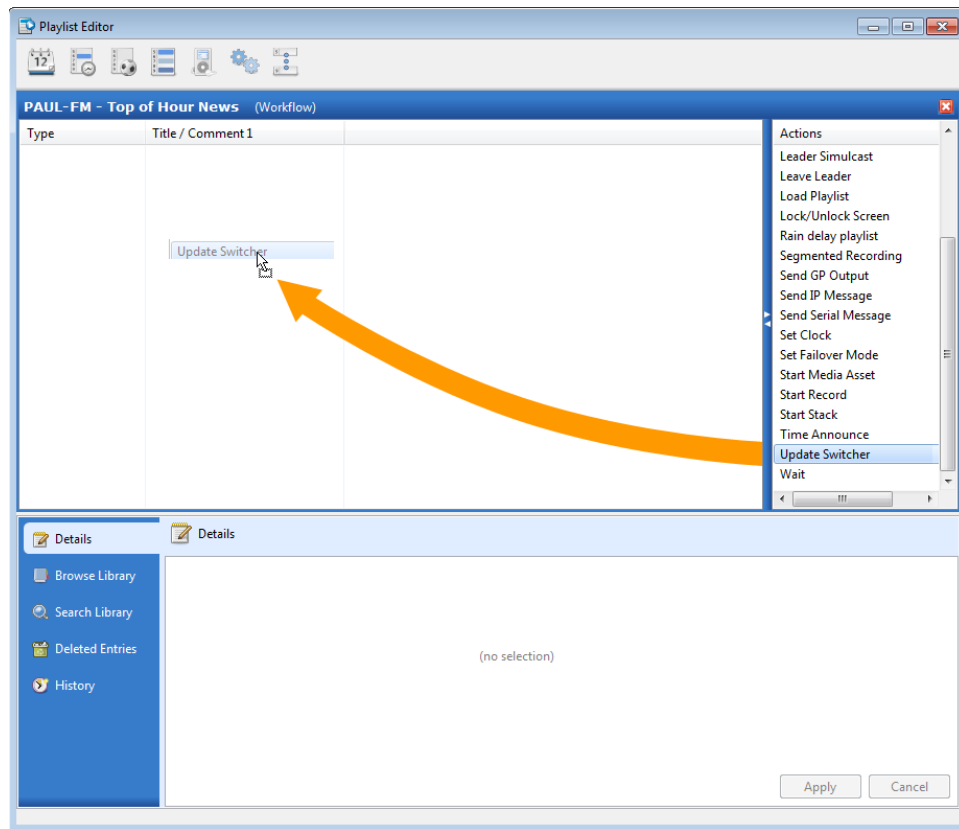
4

Double-click on the new **Workflow**, or select the **Workflow** and click **Edit**.



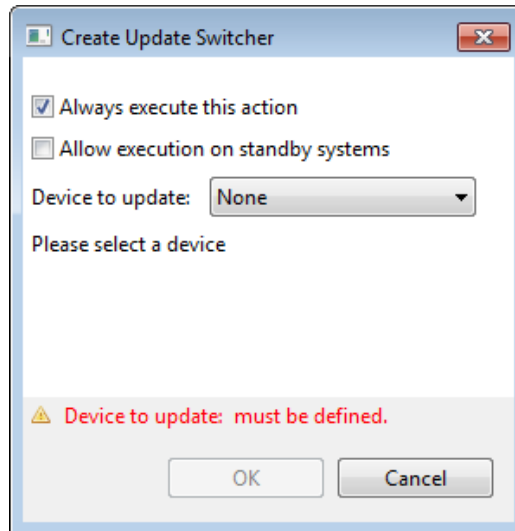
5

The first step is to switch your audio switcher to the correct audio source. From the list of available Workflow Actions, *select* and drag in an **Update Switcher** action.



6

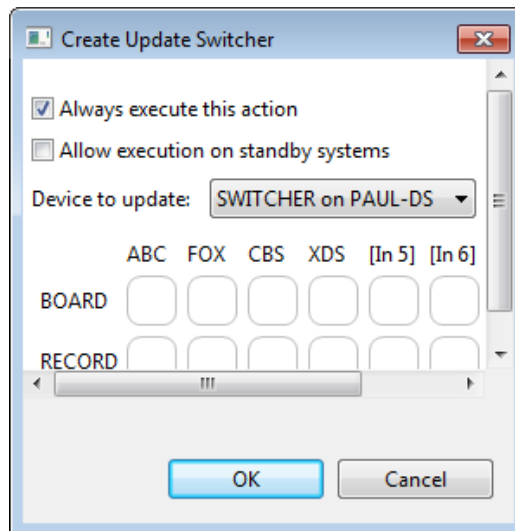
Begin to enter the details required to turn on your network audio.



Field	Description
Always Execute This Action	Un-check this option.
Allow Execution on Standby Systems	Leave this option un-checked unless you are running Invincible.
Device to Update	From the drop-down list, select the device the audio source is wired to.

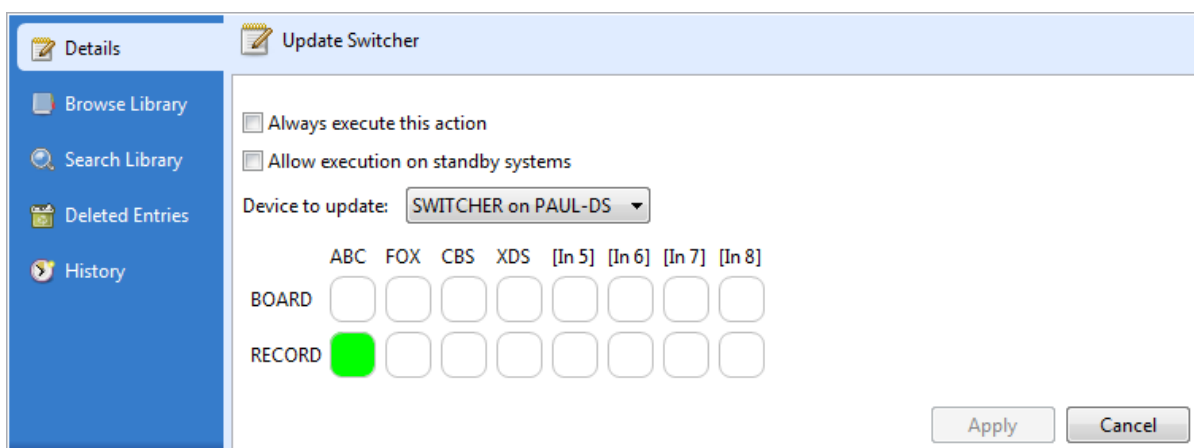
7

After selecting the [Device to Update](#), you will see the Input/Output grid.



You can set the Input and Output immediately, or simply *click* OK without making any selections. The Workflow Action will be added and you will see the Input/Output grid in Playlist Editor's Details area. Having some extra room can make it easier to set source and destination without having to resize the Create Update Switcher window or having to use the scroll bars.

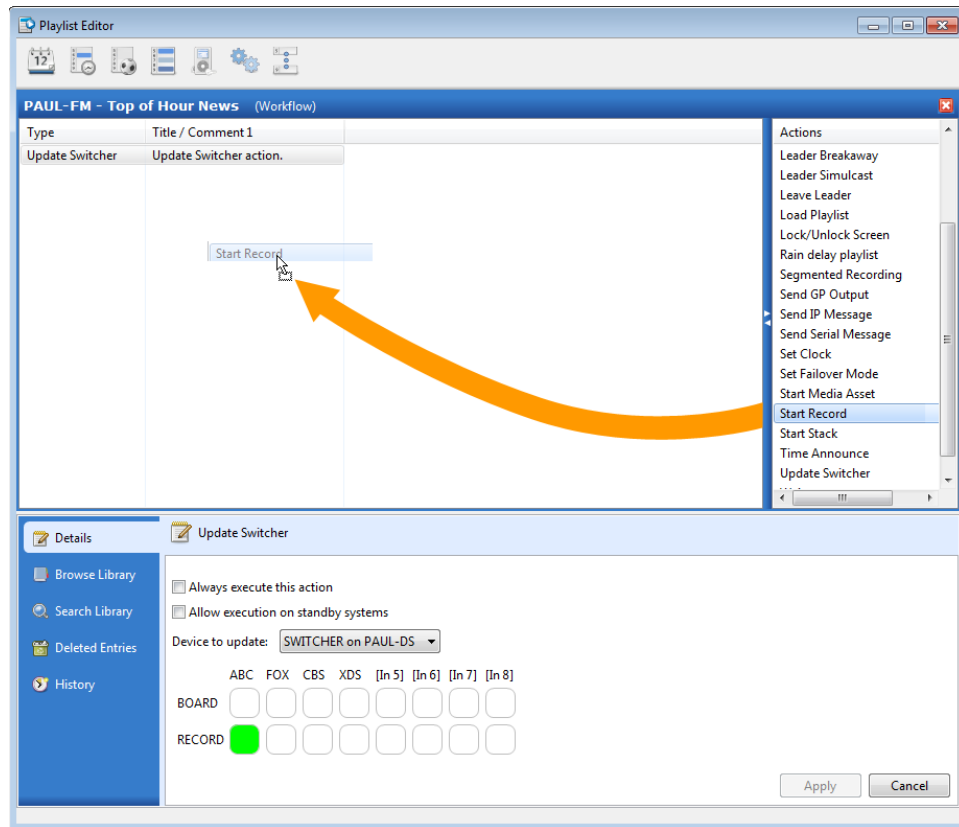
Within the Input/Output grid, *click* the required audio **input/output** to turn on (turn green) the network audio. In the following example, the ABC input is routed to the RECORD output.



Axia users will not see an Input/Output grid. Instead, you will see drop-down lists to set [Input](#), [Output](#) and [State](#).

8

From the list of available Workflow Actions, *select* and drag in a **Start Record** action.



9

Enter the details required to record your network audio.

Create Start Record

☐ Always execute this action

☐ Allow execution on standby systems

Audio Input: Use default input

Category: 080 Media Asset Number:

Title: Start Record action.

Artist:

Trivia: ☐ Show recorded date/time in trivia

Start Date: End Date:

Start Hour: End Hour:

Start recording: Immediately

Maximum Recording Duration: 00:00:00

☐ Allow playback while recording

End Trigger: None

☐ Wait for this to finish before moving on

Distribution ⤴

☐ PAUL-FM

Audio parameters ⤴

☒ PCM ☐ MP2

Sample rate: 44.1K

⚠ Media Asset Number: must be 4 characters consisting of numbers and/or wildcards (%^=).

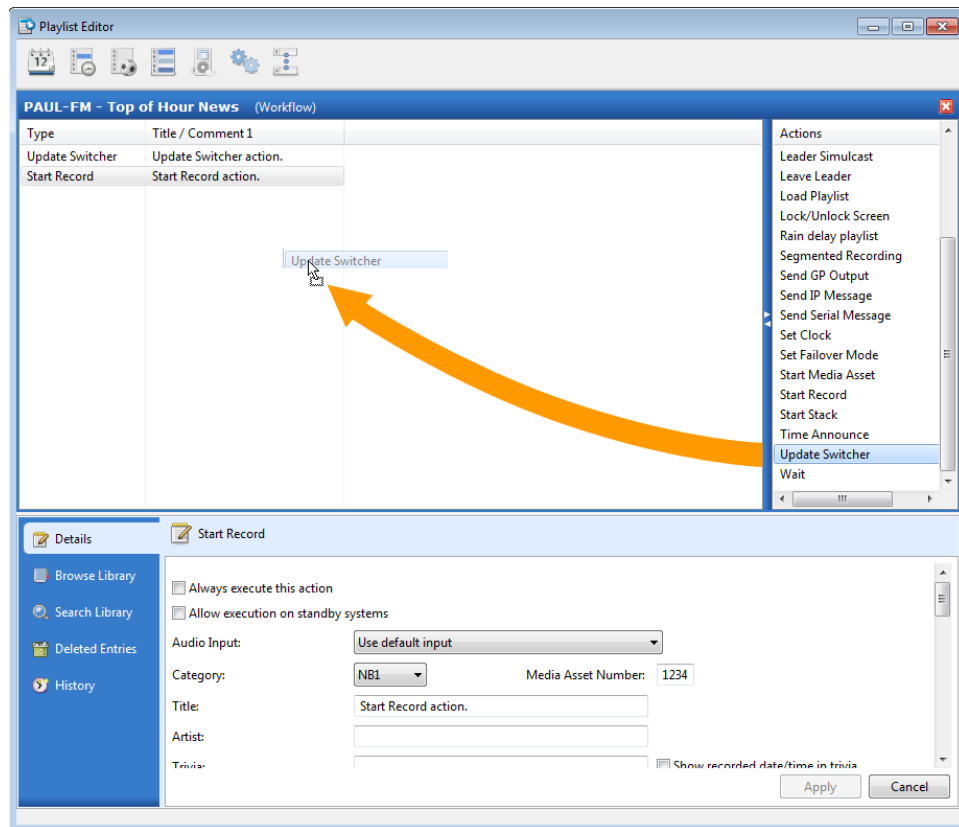
OK Cancel

Field	Notes
Always Execute this Action	Leave this option un-checked.
Allow Execution on Standby Systems	Leave this option un-checked unless you are running Invincible.
Audio Input	Select your system's input channel from the drop-down box. In practically all cases, this setting should be left at Use default input.
Category	Select the category to store the recorded audio file from the drop-down box.
Media Asset Number	Type the asset number of the file to be recorded.
Title	Optionally, type the title for the recorded audio file.
Artist	Optionally, type the artist for the recorded audio file.

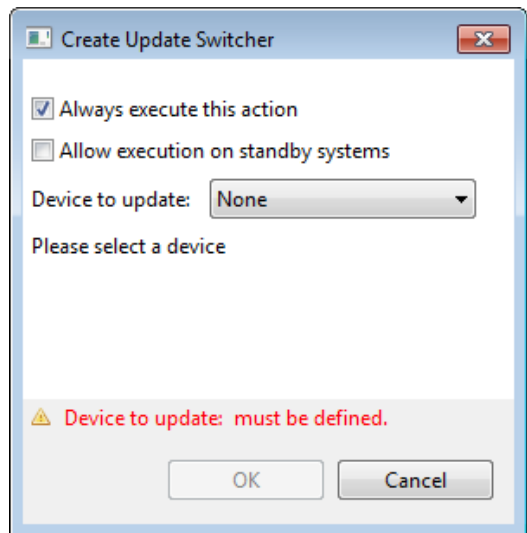
Trivia	Optionally, type Trivia notes for the recorded audio file. To automatically insert the recorded date and time in the trivia field, check the Show recorded date/time in trivia checkbox.
Start/End Date	Type a Start and End Date for this audio file. The date must either be an exact date in M/D/YY format, or a relative value. Typing a relative value of 0 sets the date to "today". Typing a relative value of +1 sets the date to "23:59:59 tomorrow". Typing a relative value of +7 sets the date to "23:59:59 seven days from today".
Start/End Hour	Type a Start and End Hour for this audio file. The hour must either be an exact hour in HHmm format, or a relative value. Typing a relative value of 0 sets the hour to "this hour". Typing a relative value of +1 sets the hour to ":59:59 next hour". Typing a relative value of +12 sets the date to ":59:59 twelve hours from now".
Start Recording	Select Immediately from the drop-down box. The When Audio Starts option is scheduled for implementation in a later release.
Maximum Recording Duration	Type the maximum recording duration for this audio file in HH:MM:SS format. This duration must be at least one second.
Allow Playback While Recording	Will you need to begin playing back the audio file while it is still recording? Remember you cannot begin playback until 5-seconds into the recording, and the audio must play back from the same audio card being used to record the file.
End Trigger	If the recording should finish based on time (using the Maximum Recording Duration value) leave this option set to None . If the recording should finished based on a contact closure, select the closure from the drop-down list.
Wait for This to Finish Before Moving On	Check this option. If left un-checked, the next actions in the Workflow will execute immediately. Since the next action turns off the network audio, leaving this un-checked would result in recorded silence!
Distribution	Set the distribution rules for this audio file.
Audio Parameters	Set the format and sample rate for this audio file.

10

The final step is to switch off the audio from your audio switcher. From the list of available Workflow Actions, *select* and drag in an **Update Switcher** action.

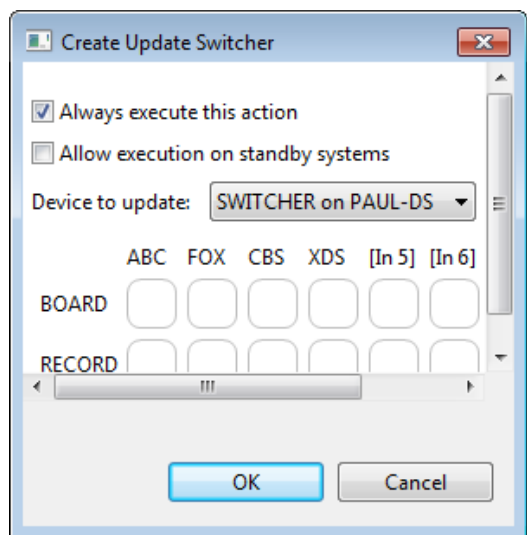


- 11 Enter the details required to turn off your network audio.



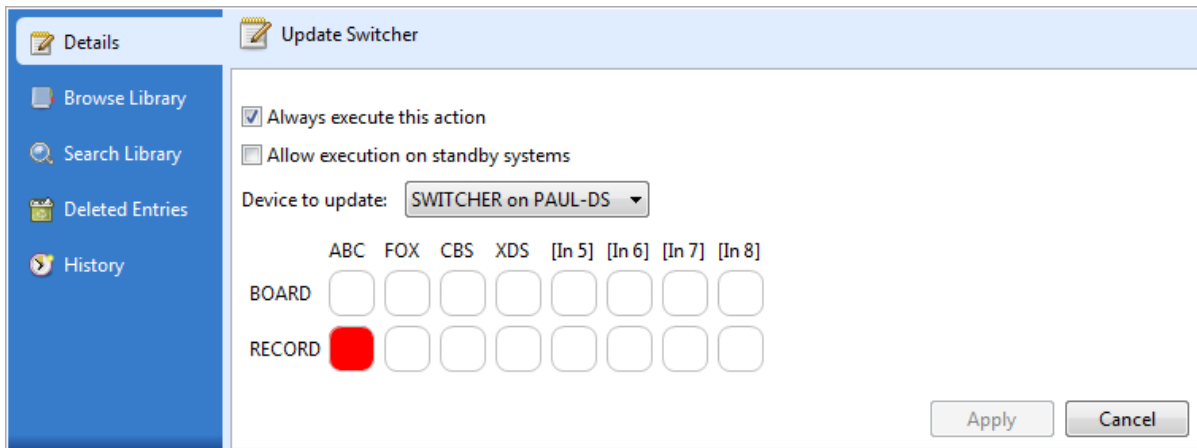
Field	Description
Always Execute This Action	Check this option. Only when turning off network audio should this option be checked.
Allow Execution on Standby Systems	Leave this option un-checked unless you are running Invincible.
Device to Update	From the drop-down list, select the device the audio source wired is to.

- 12 After selecting the [Device to Update](#), you will see the Input/Output grid.



You can set the Input and Output immediately, or simply *click OK* without making any selections. The Workflow Action will be added and you will see the Input/Output grid in Playlist Editor's Details area. Having some extra room can make it easier to set source and destination without having to resize the Create Update Switcher window or having to use the scroll bars.

Within the Input/Output grid, *click* the required audio input/output to turn off (turn red) the network audio. In the following example, the ABC input routed to the RECORD output has been turned off.



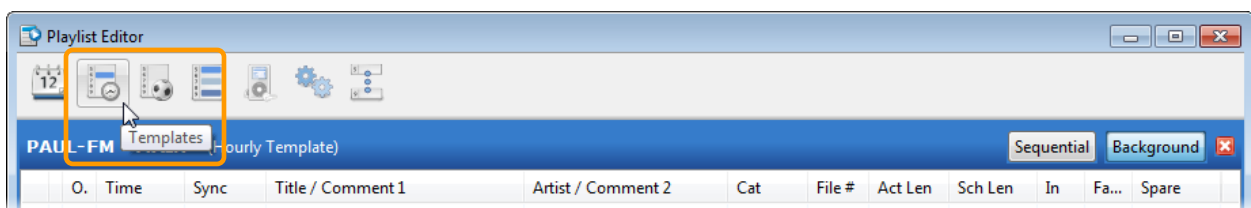
Axia users will not see an Input/Output grid. Instead, you will see drop-down lists to set [Input](#), [Output](#) and [State](#).

13

With the Workflow created, you must add it to one of your templates.

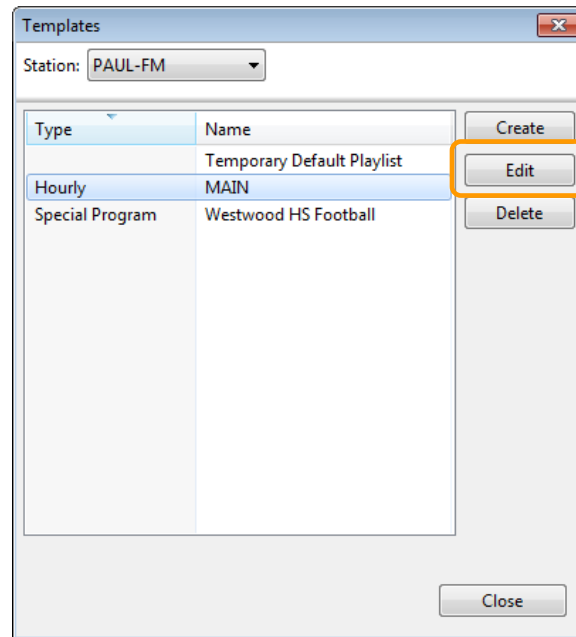
It is recommended single-file record workflows be inserted as background events into Hourly Templates (if the recording is a recurring event like a top-of-the-hour newscast) or into Satellite Templates (if the recording is hour-specific like a satellite program).

In Playlist Editor open a Template by *clicking* on the **Templates** icon on the Menu Bar.



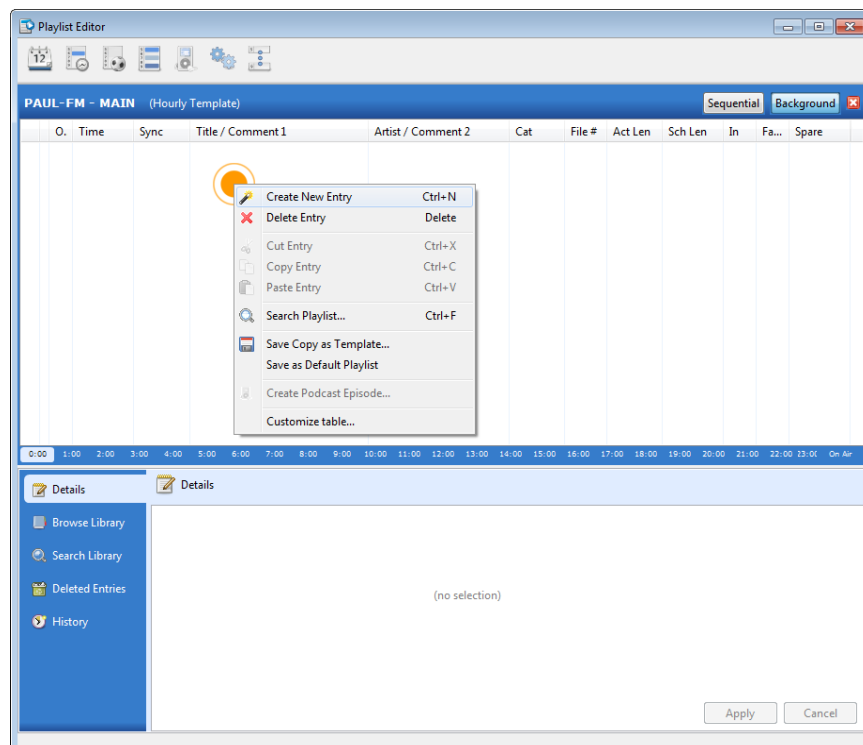
14.

Select the correct **station** from the Station drop-down list, select the **template** that should contain the scheduled workflow and click **Edit**.



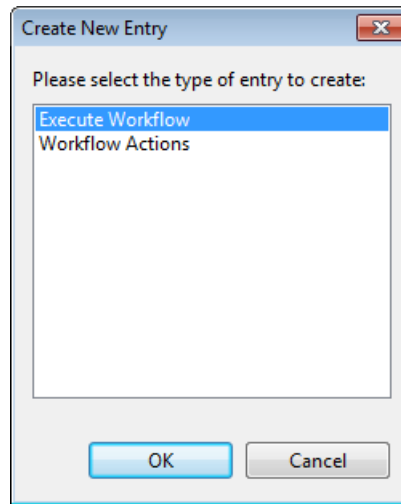
15

In the opened template, click the Sequential/Background toggle to Background. *Right-click* in the top Playlist pane and *click* **Create New Entry**.



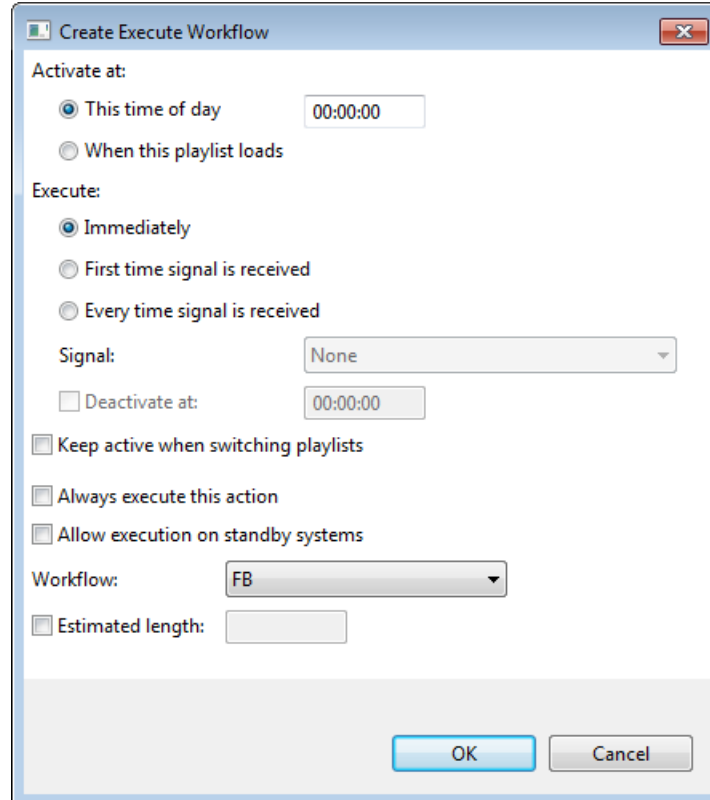
16

Select **Execute Workflow** and click **OK**.



17

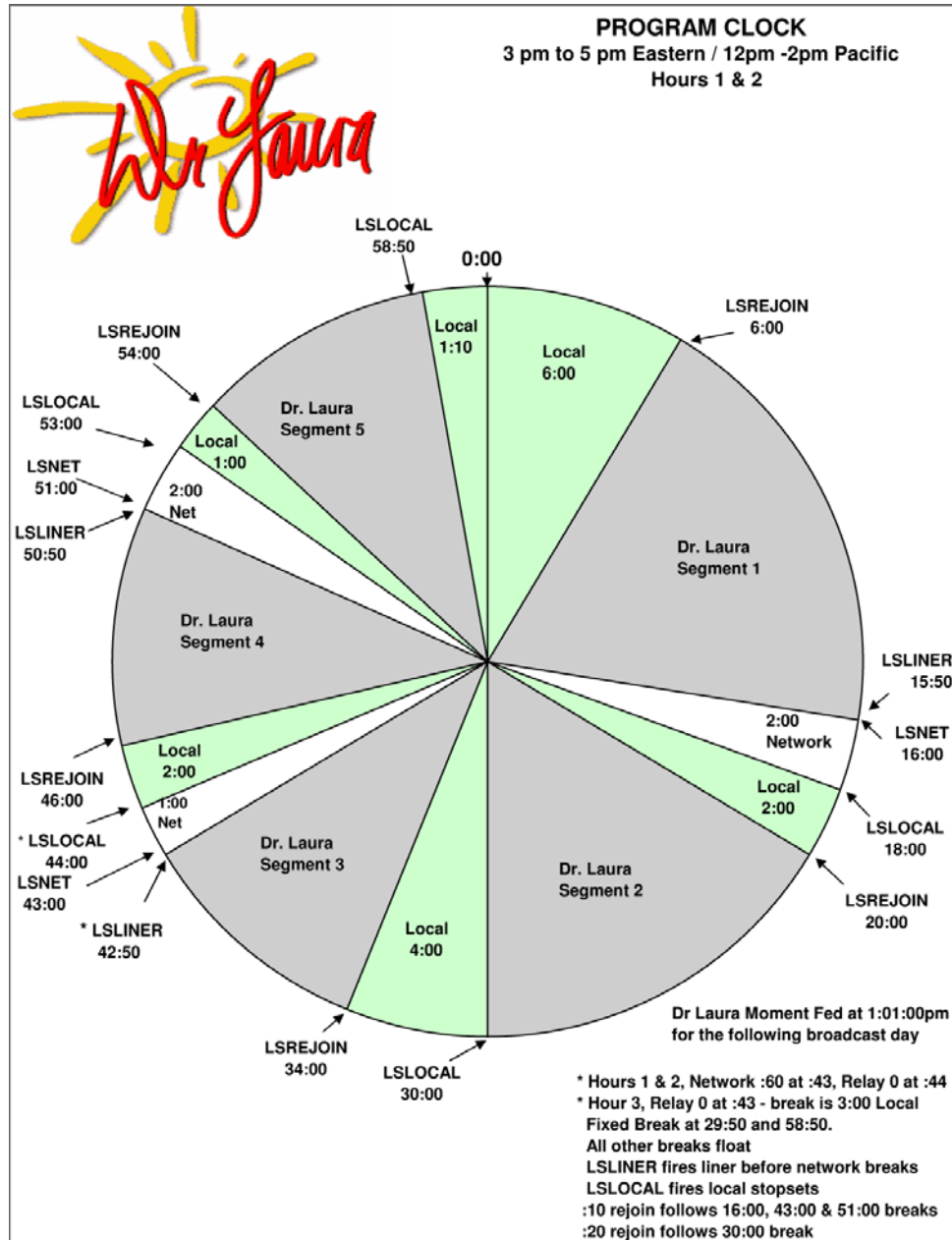
Enter the details for this Workflow event. When all details have been entered, click **OK**. [See table on next page for details on each parameter field.](#)



Field	Description
Activate at:	Workflows can execute based on time or when the playlist loads.
Execute:	Workflows can execute immediately at the scheduled time or only when an external signal is received. If the workflow should execute based on an external signal, select if it should execute only the first time the signal is received or every time the signal is received, and select the signal from the drop-down list. If you choose to use a signal to execute the event, be sure to enter a deactivation time. Signals received after the deactivation time will be ignored for this workflow.
Keep active when switching playlists	Checking this option would allow the Workflow to execute even if an alternate playlist loads (a Special Playlist for example.)
Always execute this action	Leave this option un-checked.
Allow execution on standby systems	Leave this option un-checked unless you are running Invincible.
Workflow	Select the workflow you just created from the drop-down list.
Estimated length:	Type an estimated length for this workflow in MM:SS format.

Recording Multi-segment Long-form Programming

Before beginning to create and schedule the workflows that will execute the commands to record your long-form programming, you should do some basic planning. Start by tracking down the clock for the program you will be recording. It will contain important information concerning segment timing and closure locations.



For example, using this clock WO Automation for Radio would need to record five segments for each hour of the Dr. Laura show, using the LSLOCAL closure to mark the end of each segment and the beginning of each local break.

Closures and satellite audio should be correctly wired, tested and configured in the Central Server Web Configuration UI before creating the Workflows that will manage this recording series.

For each program you will record, you should know:

Day	Will this program record every day, or only on certain days of the week?
Scheduled Time	When is the program scheduled to begin?
Program Name	What is the name of the program? This name can be used to create your workflow.
Device	What device is the audio source wired to? This will be the name of the device as configured in your Central Server Web Configuration UI.
Input	Which input on the selected device is wired to the audio source? Inputs and outputs can have descriptive names, so it may be obvious once you start configuring the Workflow. Then again, it might not be!
Output	Which output on the selected device delivers audio to your recording channel?
Category	Which category will the recorded audio files be stored in?
Asset Number	What are the asset numbers of the files to be recorded?
End Trigger	What is the name of the closure that will mark the end of each segment? Closures can have descriptive names, so it may be obvious once you start configuring the Workflow. Then again, it might not be!
Max Duration	What will be the maximum duration of each segment to be recorded?
Wait	How long is the local break between this segment and the next segment?
Distribution	Once the recording is complete, what are the distribution rules for this audio file?

Remember WO Automation for Radio can only execute one command at a time. Be careful not to schedule multiple commands at exactly the same time.

It is suggested that you take the time to plan out your recordings in a spreadsheet similar to the sample on the next page. For a copy of this spreadsheet in Excel format, contact WOAFR Customer Service.

[illegible]

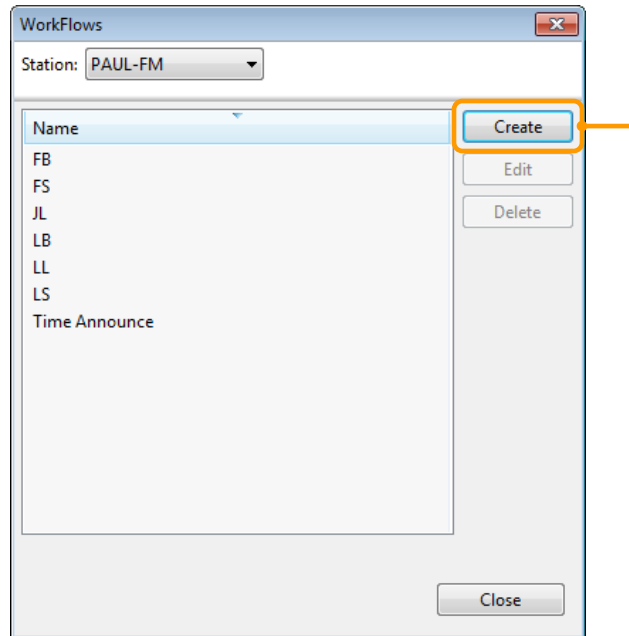
Once your planning is complete, you can create and schedule the Workflows.

1

Launch Playlist Editor and *select* the **Workflows** option.

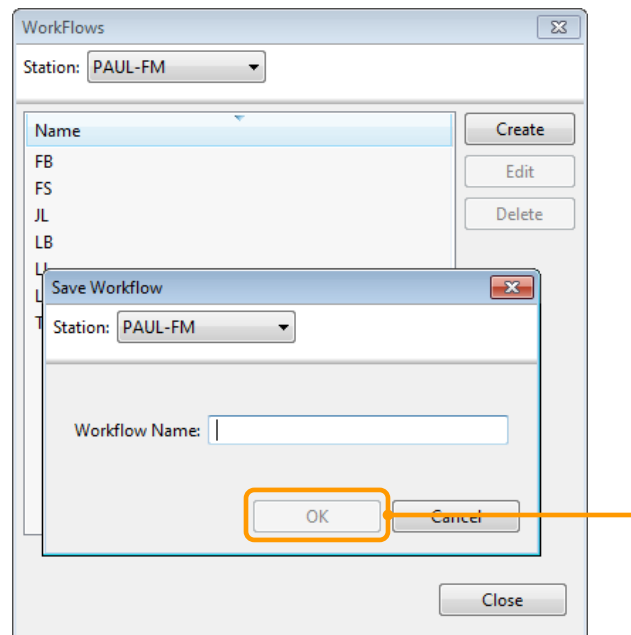
2

Select the correct station from the drop-down list and *click* **Create** to create a new Workflow.



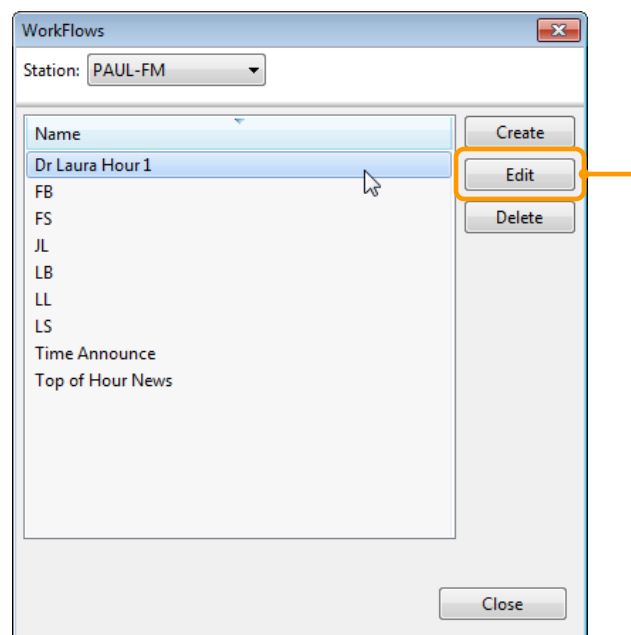
3

Type a **unique name** for this new Workflow and click **OK**. For example, [Dr Laura Hour 1](#).



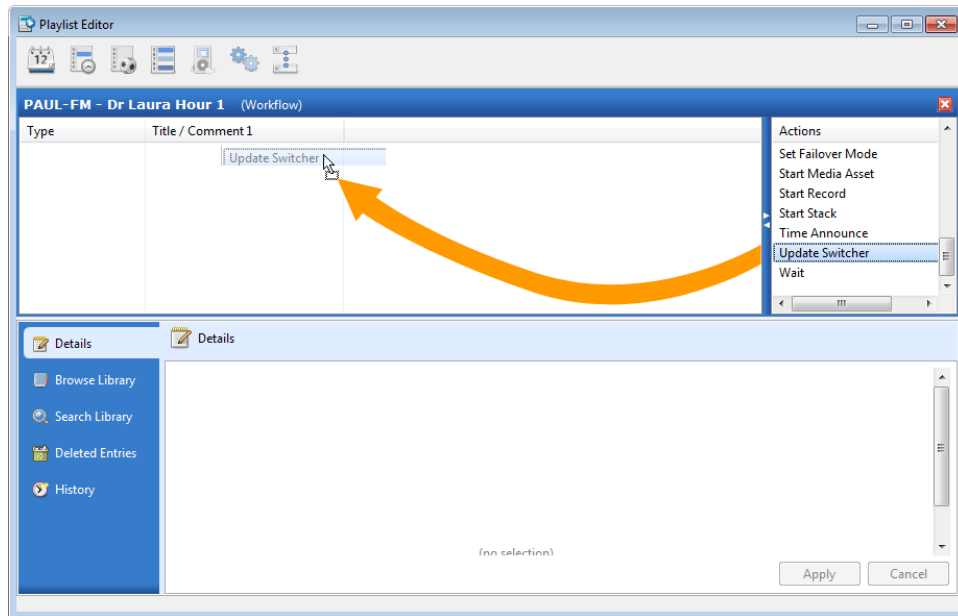
4

Double-click on the new **Workflow**, or select the **Workflow** and click **Edit**.



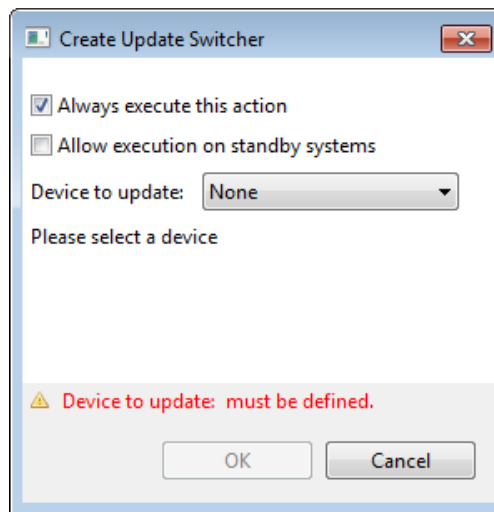
5

The first step is to switch your audio switcher to the correct audio source. From the list of available Workflow Actions, *select* and drag in an **Update Switcher** action.



6

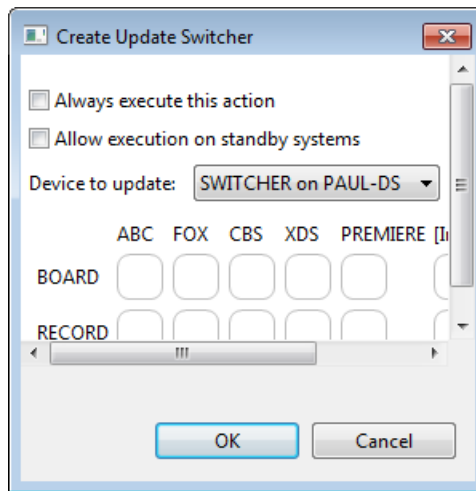
Begin to enter the details required to turn on your network audio.



Field	Description
Always Execute This Action	Un-check this option.
Allow Execution on Standby Systems	Leave this option un-checked unless you are running Invincible.
Device to Update	From the drop-down list, select the device the audio source is wired to.

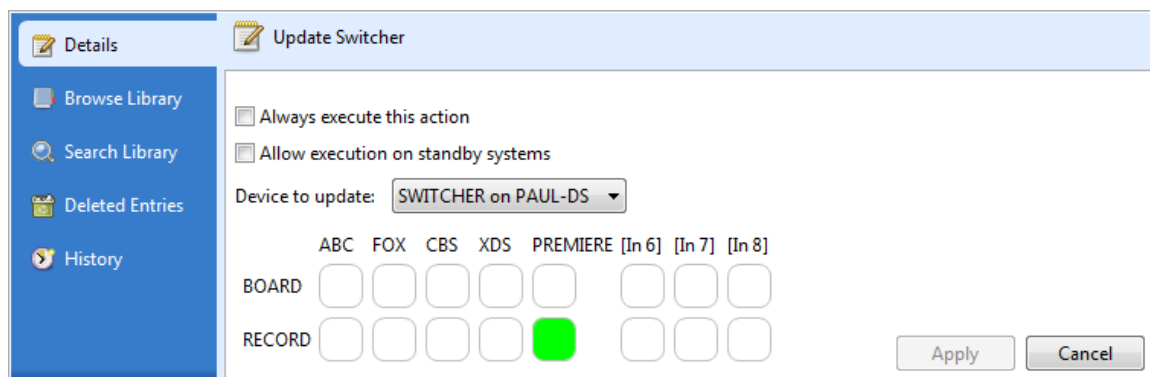
7

After selecting the [Device to Update](#), you will see the Input/Output grid.



You can set the Input and Output immediately, or simply *click OK* without making any selections. The Workflow Action will be added and you will see the Input/Output grid in Playlist Editor's Details area. Having some extra room can make it easier to set source and destination without having to resize the [Create Update Switcher](#) window or having to use the scroll bars.

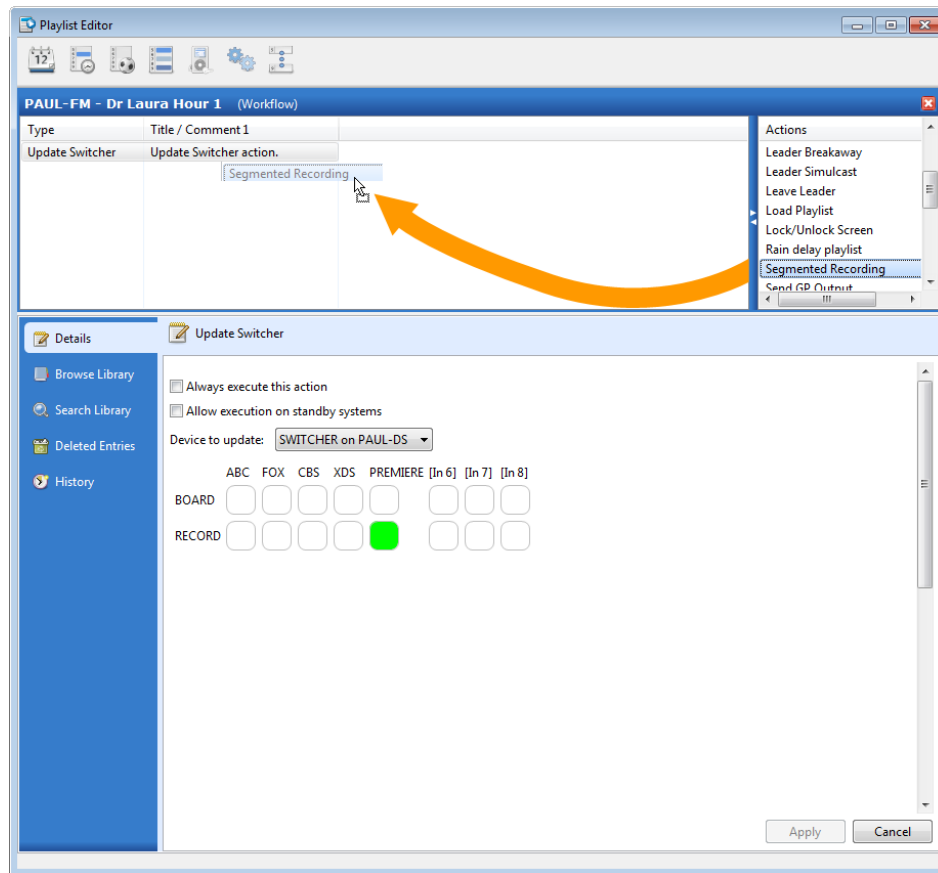
Within the Input/Output grid, *click* the required audio **input/output** to turn on (turn green) the network audio. In the following example, the PREMIERE input is routed to the RECORD output.



Axia users will not see an Input/Output grid. Instead, you will see drop-down lists to set [Input](#), [Output](#) and [State](#).

8

From the list of available Workflow Actions, *select* and drag in a **Segmented Recording** action.



9

Enter the details required to record your long-form network audio. When all parameters have been set, *click* **OK** to save your changes.

Create Segmented Recording

☐ Always execute this action

☐ Allow execution on standby systems

Audio Input: Use default input

Category: 080

Title: Segmented Recording action.

Artist:

Trivia: ☐ Show recorded date/time in trivia

Start Date: End Date:

Start Hour: End Hour:

Start recording: Immediately

Maximum Recording Duration: 00:00:00

☒ Wait for this to finish before moving on

Distribution ⤴

☒ PAUL-FM

Audio parameters ⤴

☒ PCM ☐ MP2

Sample rate: 44.1K

Cut-specific parameters: Applies to only one cut in the series ⤴

Number	End trigger	Max Duration	Wait before starting next segment
-	None	00:00:00	00:00:00
+			

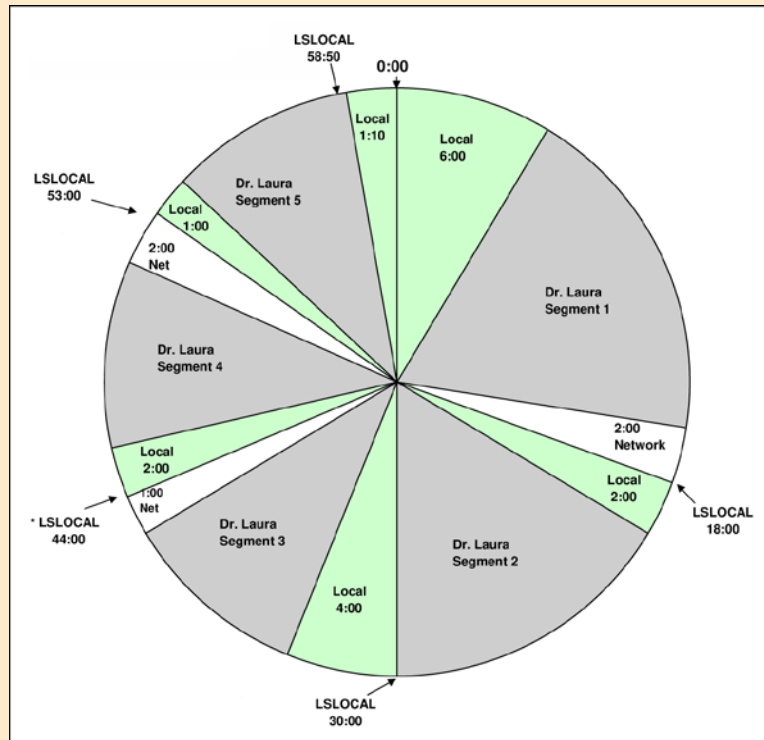
⚠ Start Date must contain either an explicit (Format: M/d/yy) or relative (Format:+H) value.

OK Cancel

Field	Notes
Always Execute this Action	Leave this option un-checked.
Allow Execution on Standby Systems	Leave this option un-checked unless you are running Invincible.
Audio Input	Select your system's input channel from the drop-down box. In practically all cases, this setting should be left at Use default input.
Category	Select the category to store the recorded audio file from the drop-down box.
Title	Optionally, type the title for the recorded audio file.

Artist	Optionally, type the artist for the recorded audio file.
Trivia	Optionally, type Trivia notes for the recorded audio file. To automatically insert the recorded date and time in the trivia field, check the Show recorded date/time in trivia checkbox.
Start/End Date	Type a Start and End Date for this audio file. The date must either be an exact date in M/D/YY format, or a relative value. Typing a relative value of 0 sets the date to "today". Typing a relative value of +1 sets the date to "23:59:59 tomorrow". Typing a relative value of +7 sets the date to "23:59:59 seven days from today".
Start/End Hour	Type a Start and End Hour for this audio file. The hour must either be an exact hour in HHmm format, or a relative value. Typing a relative value of 0 sets the hour to "this hour". Typing a relative value of +1 sets the hour to ":59:59 next hour". Typing a relative value of +12 sets the date to ":59:59 twelve hours from now".
Start Recording	Select Immediately from the drop-down box. The When Audio Starts option is scheduled for implementation in a later release.
Maximum Recording Duration	Type the maximum recording duration for this Workflow in HH:MM:SS format. Typically you will be recording long-form programming one hour at a time, resulting in a maximum recording duration of 01:00:00. This duration must be at least one second.
Wait for This to Finish Before Moving On	Check this option. If left un-checked, the next actions in the Workflow will execute immediately. Since the next action turns off the network audio, leaving this un-checked would result in recorded silence!
Distribution	Set the distribution rules for this audio file.
Audio Parameters	Set the format and sample rate for this audio file.
Cut-specific Parameters	For each segment to be recorded using this Workflow, type the Asset Number of the segment to record, select the End Trigger from the drop-down list, type the Maximum Recording Duration for this segment, and type the time the system should wait before starting to record the next segment which will equal the duration of the break between segments.

Using our Dr. Laura example, each hour of the program will include five segments.



Planning the Asset Number A comprehensive asset number allocation plan will help when planning net chase events and with the overall management of your system. A planning spreadsheet can reduce the likelihood of using a number already set aside for another recording.

Determining the End Trigger The end trigger should clearly be labeled on your program clock following the segment you are recording plus any network programming that must be captured.

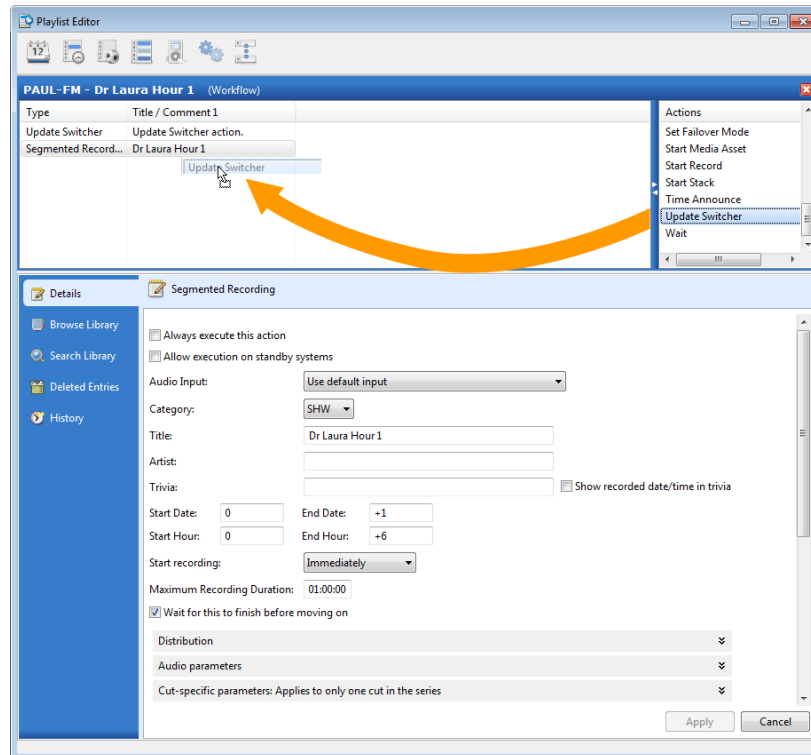
Determining the Max Duration Most network programming hours will start and end at exact times but the duration of each segment will likely vary. Calculate the segment duration from your program clock and then add a few minutes to be safe. For example, Segment 1 of the Dr. Laura show starts at 06:00 and ends at 18:00, for a total of twelve minutes. Add a few minutes to set a **Max Duration** of 15:00.

Determining the Wait Time Wait time is based on the duration between segments. Using this example, the duration between Segment 1 and Segment 2 is 02:00.

Cut-specific parameters: Applies to only one cut in the series				
	Number	End trigger	Max Duration	Wait before starting next segment
-	1001	LSLOCAL on PAUL-DS	00:15:00	00:02:00
-	1002	LSLOCAL on PAUL-DS	00:15:00	00:04:00
-	1003	LSLOCAL on PAUL-DS	00:10:00	00:02:00
-	1004	LSLOCAL on PAUL-DS	00:10:00	00:01:00
-	1005	LSLOCAL on PAUL-DS	00:10:00	00:00:00

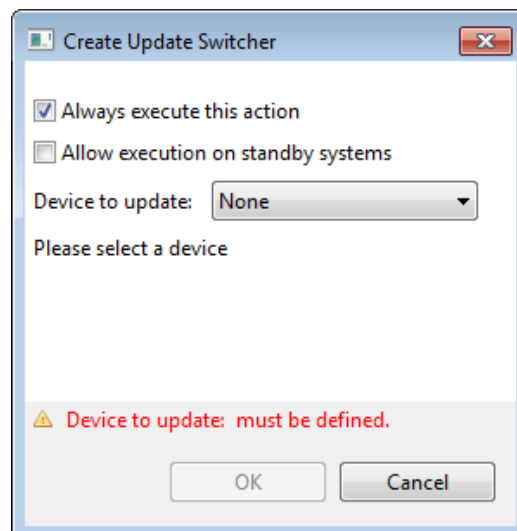
10

The final step is to switch off the audio from your audio switcher. From the list of available Workflow Actions, select and drag in an **Update Switcher** action.



11

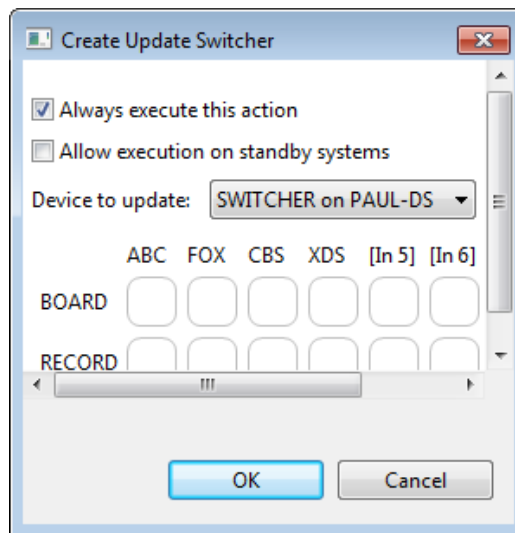
Begin to enter the details required to turn off your network audio. [See table on next page for details about each parameter.](#)



Field	Description
Always Execute This Action	Check this option. Only when turning off network audio should this option be checked.
Allow Execution on Standby Systems	Leave this option un-checked unless you are running Invincible.
Device to Update	From the drop-down list, select the device the audio source wired is to.

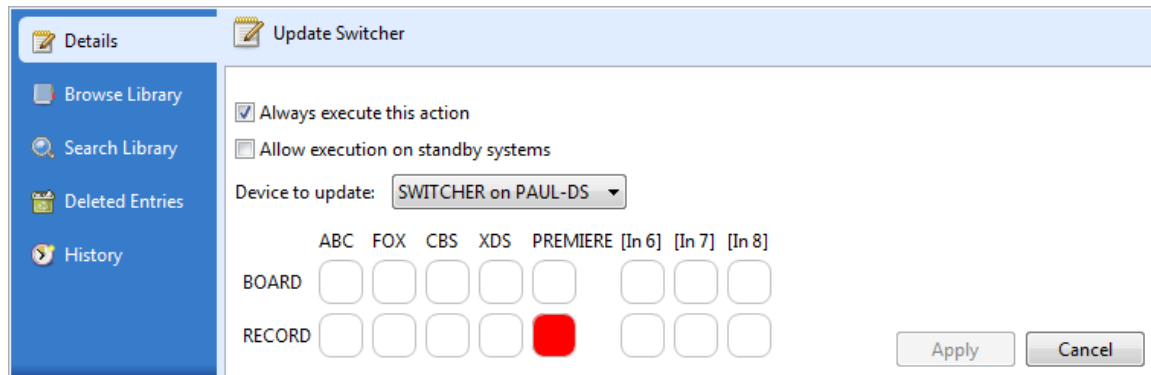
12

After selecting the [Device to Update](#), you will see the Input/Output grid.



You can set the Input and Output immediately, or simply *click* OK without making any selections. The Workflow Action will be added and you will see the Input/Output grid in Playlist Editor's Details area. Having some extra room can make it easier to set source and destination without having to resize the Create Update Switcher window to having to use the scroll bars.

Within the Input/Output grid, *click* the required audio input/output to turn off (turn red) the network audio. In the following example, the PREMIERE input routed to the RECORD output has been turned off.



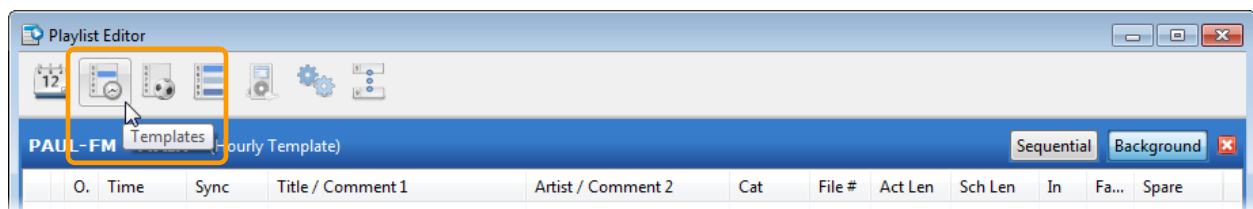
Axia users will not see an Input/Output grid. Instead, you will see drop-down lists to set **Input**, **Output** and **State**.

13

With the Workflow created, you must add it to one of your templates.

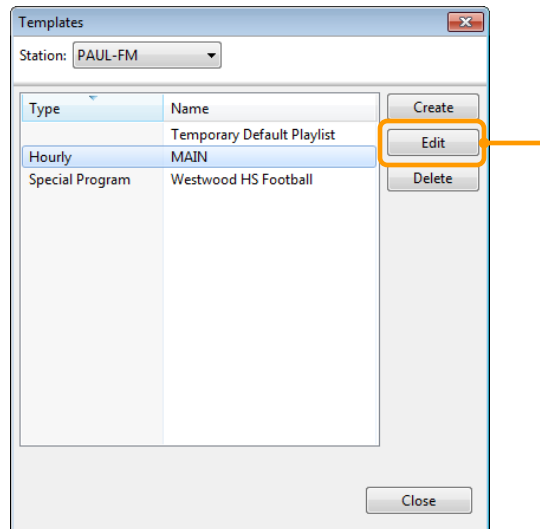
It is recommended long-form record workflows be inserted as background events into Hourly Templates (if the recording is a recurring event like a top-of-the-hour newscast) or into Satellite Templates (if the recording is hour-specific like a satellite program).

In Playlist Editor open a Template by *clicking* on the **Templates** icon on the Menu Bar.



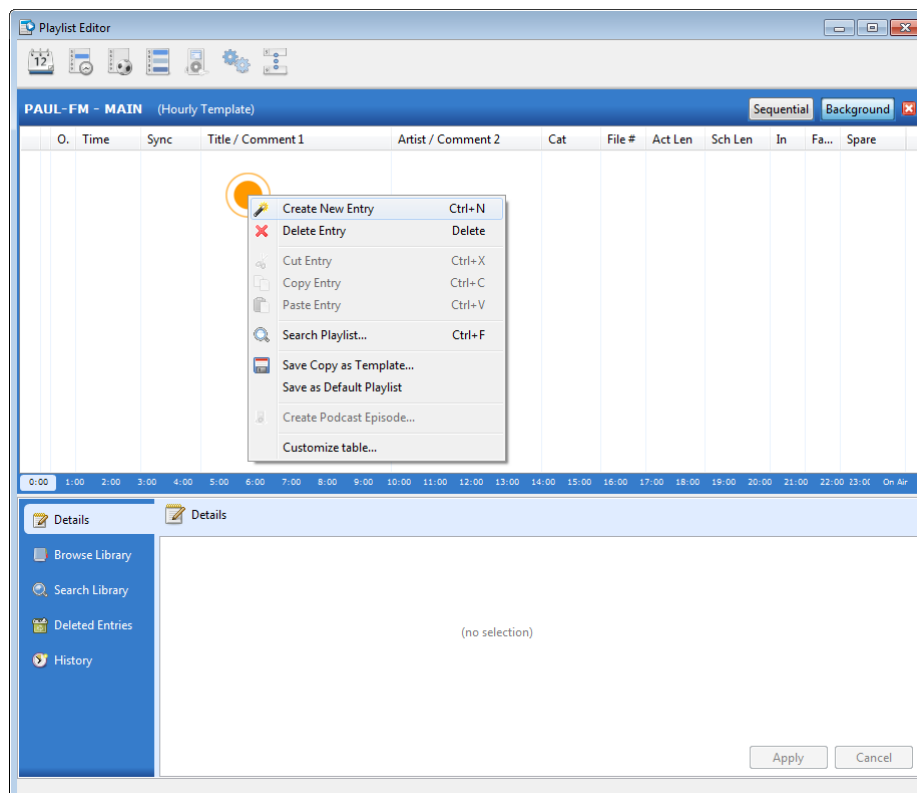
14

Select the correct **station** from the Station drop-down list, select the **template** that should contain the scheduled workflow and click **Edit**.



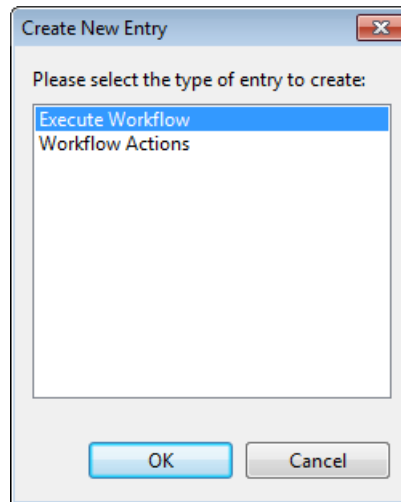
15

In the opened template, click the Sequential/Background toggle to Background. Right-click in the top Playlist pane and click **Create New Entry**.



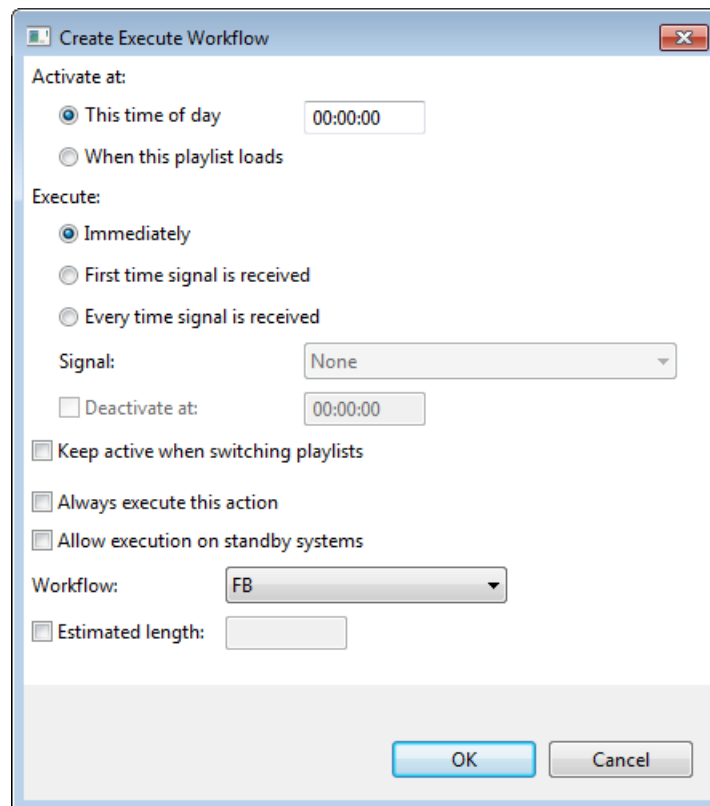
16

Select **Execute Workflow** and click **OK**.



17

Enter the details for this Workflow event. When all details have been entered, click **OK**. [See table on next page for details about each parameter.](#)



Field	Description
Activate at:	Workflows can execute based on time or when the playlist loads.
Execute:	Workflows can execute immediately at the scheduled time or only when an external signal is received. If the workflow should execute based on an external signal, select if it should execute only the first time the signal is received or every time the signal is received, and select the signal from the drop-down list. If you choose to use a signal to execute the event, be sure to enter a deactivation time. Signals received after the deactivation time will be ignored for this workflow.
Keep active when switching playlists	Checking this option would allow the Workflow to execute even if an alternate playlist loads (a Special Playlist for example.)
Always execute this action	Leave this option un-checked.
Allow execution on standby systems	Leave this option un-checked unless you are running Invincible.
Workflow	Select the workflow you just created from the drop-down list.
Estimated length:	Type an estimated length for this workflow in MM:SS format.

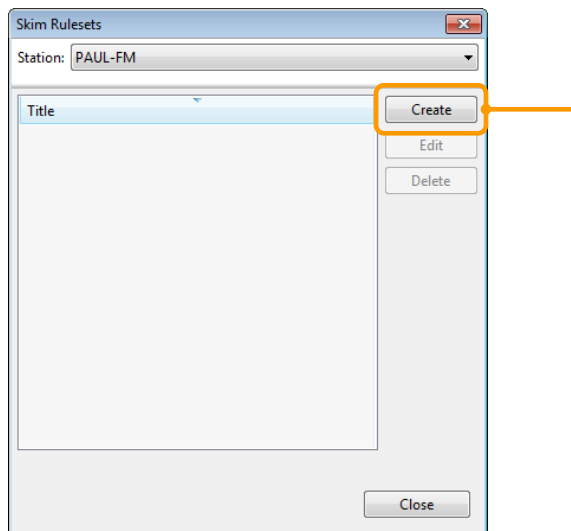
Creating Skim Rulesets

The [Skimming](#) feature replaces the Podcasting capability of previous versions. Skim Rulesets allow the system to skim the jock's mike (based on a contact closure tied to the microphone console channel) and save the skims to the audio database. The [Start Skim](#) event arms the triggers that will start and stop each skim segment while the [Stop Skim](#) event will disarm the trigger.

Skim Rulesets must be created before scheduling skimmed dayparts. Each configured Radio Station can have a unique set of Skim Rulesets.

1 Launch Playlist Editor and *select* the **Skim Rulesets** option.

2 Select the correct station from the drop-down list and *click* **Create** to create a new Skim Ruleset.



3

Set the attributes for this Skim Ruleset. When all attributes have been set, *click* **OK** to save your changes.

Field	Description
Station	Select a station from the drop-down box.
Title	Type a Title to be applied to the recorded skim segments.
Artist	Type an Artist to be applied to the recorded skim segments.
Category	<p>Select a category that will store all recorded skim segments. New skim segments will be automatically assigned a Media Asset Number based on the next available number in this category.</p> <p>The Trivia field of the media asset will indicate when the segment was recorded. A skim segment recorded at 17:23 on April 23, 2010 would show "Recorded: 04-23-2010 17:23".</p>
Start Trigger	Select the trigger configured to indicate when the segment should be created and start recording.
Stop Trigger	Select the trigger configured to indicate when the segment should stop recording.
Audio Input	Select the input that will provide the audio for the skim segment.
Encoding	Select whether the Skim segments should be recorded as PCM (uncompressed) or MP2 (192 kbps compressed) files.
Sample Rate	From the drop-down list, <i>select</i> a sample rate for the skim segments.
Maximum Recording Duration	Type the maximum duration for a skim segment in HH:MM:SS format. This will automatically stop a segment recording if a Stop Trigger is not received.

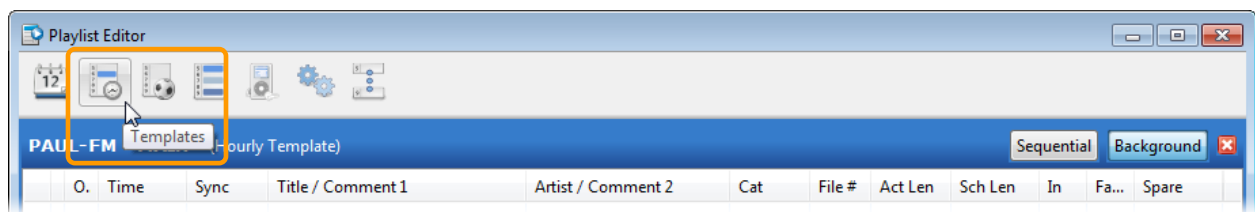
Scheduling Skim Rulesets

1

Once the Skim Ruleset is created, you must schedule a [Start Skim](#) event to arm the start and stop triggers at the beginning of the daypart to be skimmed, and a [Stop Skim](#) event to disarm the triggers. Both events must be added to the station's Sequential playlist.

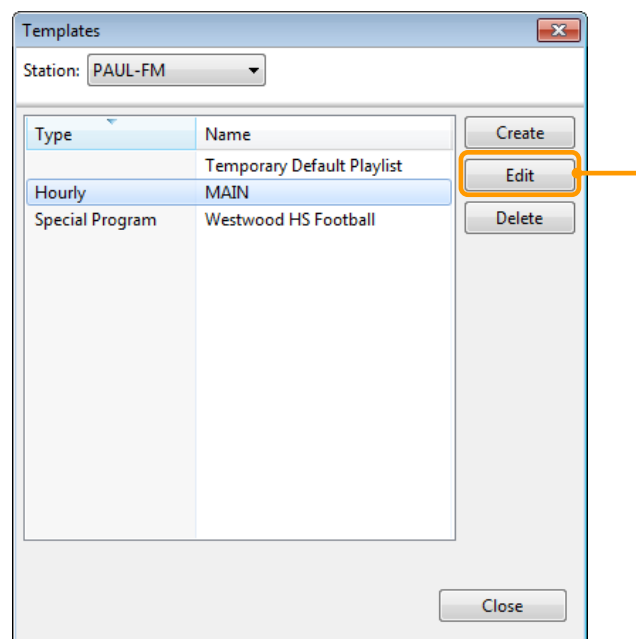
Start Skim and Stop Skim events may also be added to your daily schedule by your music scheduling software. See the section on *Scheduling Events in a Music Scheduler* for more information.

In Playlist Editor open a Template by *clicking* on the **Templates** icon on the Menu Bar.



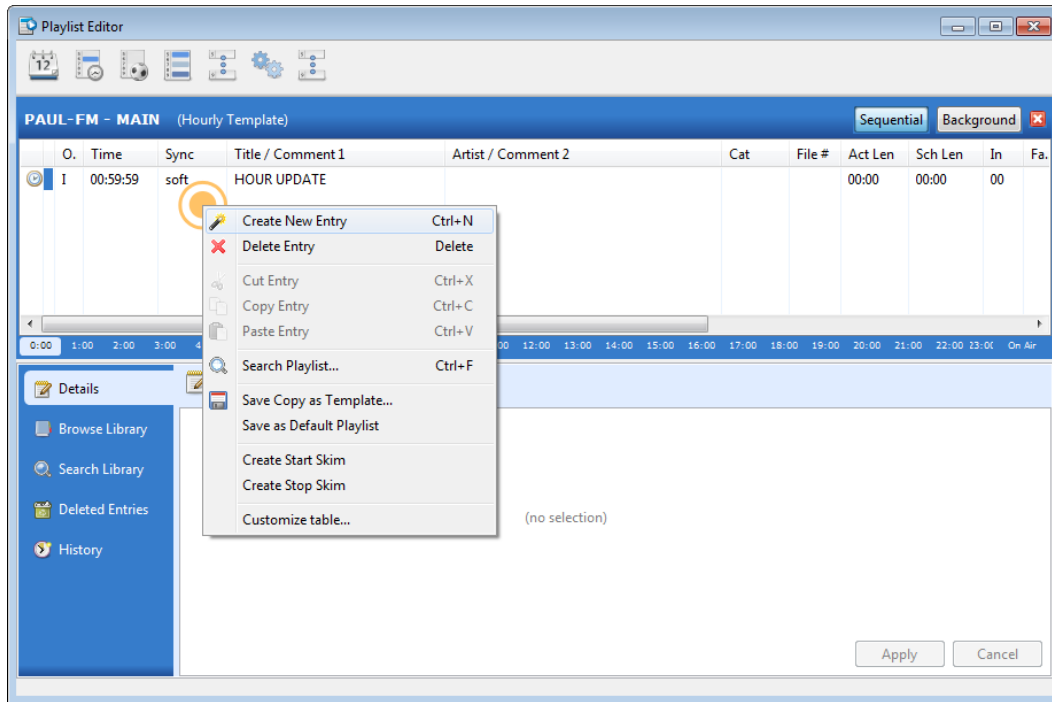
2

Select the correct **station** from the Station drop-down list, select the **template** that should contain the scheduled Skim Ruleset and *click* **Edit**.



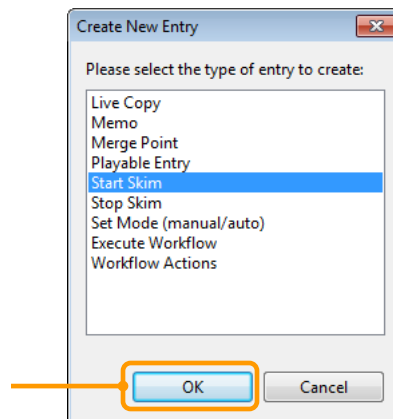
3

In the opened template, verify the Sequential/Background toggle is set to **Sequential**. *Right-click* in the top Playlist pane and *click* **Create New Entry**.



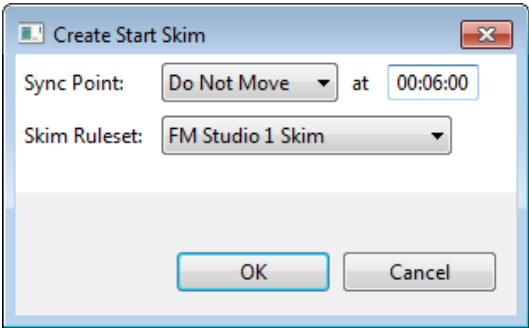
4

From the list of available entry types, *select* **Start Skim** and *click* **OK**.



5

Set the attributes for this [Start Skim](#) event and *click* **OK** to save your changes and insert the [Start Skim](#) event.



Field	Description
Sync Point	<p>While typically set to Do Not Move, this Start Skim event can be inserted as:</p> <ul style="list-style-type: none">Hard sync using a #/pound symbolSoft sync using an */asterisk symbolDo Not Move using a ./period symbol <p>Setting the Sync Point to any option other than None will result in an additional field allowing you to specify the Sync Point time.</p> <p>Type the time for this Start Skim event in 00:MM:SS format.</p>
Skim Ruleset	From the drop-down list, <i>select</i> the Skim Ruleset to be inserted.

Having trouble adding a new event with a Sync Point to your template? Remember Playlist Editor will insert each new event below the currently highlighted event, and will not allow you to add Sync Point event with a time that is earlier than any Sync Point that precedes the new entry or later than any Sync Point that follows it. Sync Point timing must progress throughout the sequential hour.

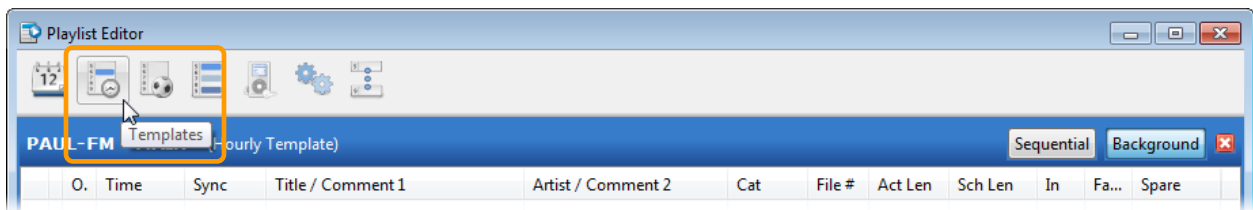
To add a Start Skim event near the top of the hour before other events with a Sync Point, it may be necessary to change some or all of the existing events' Sync Point settings to [None](#), add and correctly position the new Start Skim event, and then edit the original events to restore the Sync Point timing.

6

A [Stop Skim](#) event should also be added to the Sequential playlist to disarm the start and stop triggers at the end of the daypart to be skimmed.

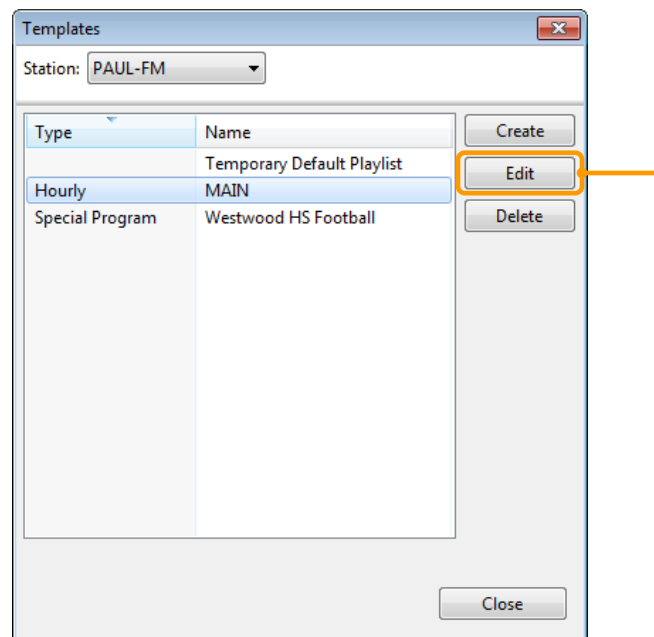
Start Skim and Stop Skim events may also be added to your daily schedule by your music scheduling software. See the section on *Scheduling Events in a Music Scheduler* for more information.

If the Template that will contain the [Stop Skim](#) event is not already open in Playlist Editor, open the Template by clicking on the **Templates** icon on the Menu Bar.



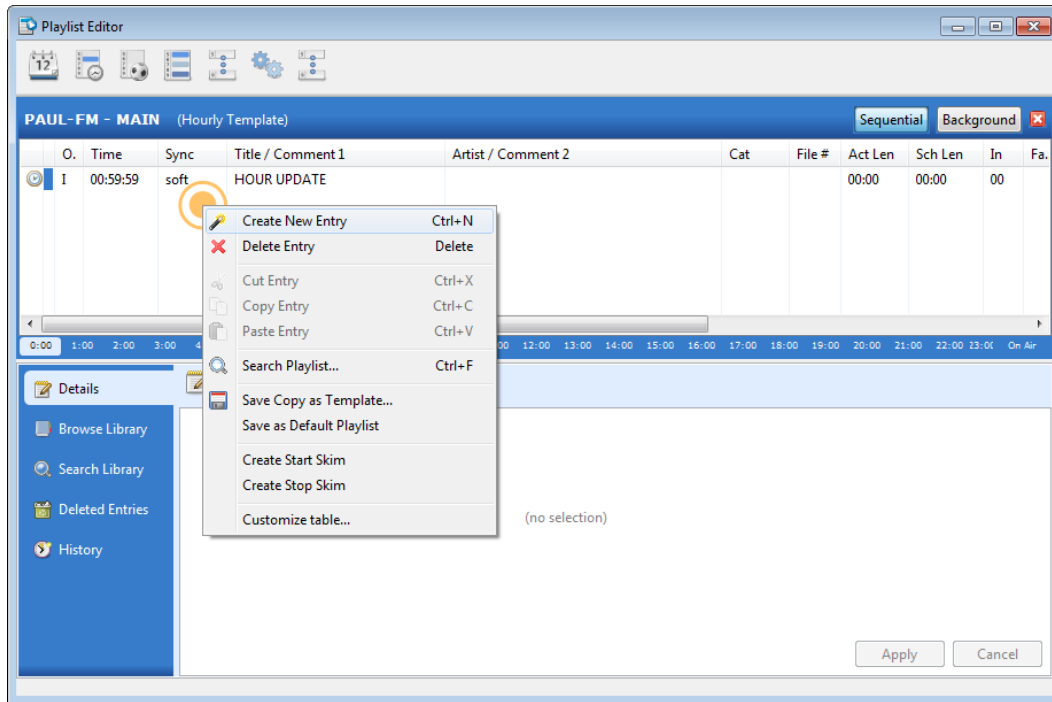
7

Select the correct **station** from the Station drop-down list, select the **template** that should contain the [Stop Skim](#) event and click **Edit**.



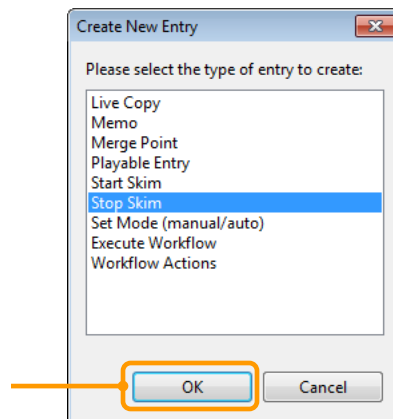
8

In the opened template, verify the Sequential/Background toggle is set to **Sequential**. *Right-click* in the top Playlist pane and *click* **Create New Entry**.



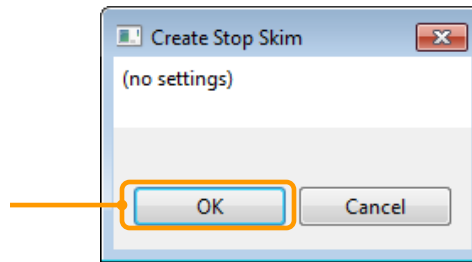
9

From the list of available entry types, *select* **Stop Skim** and *click* **OK**.



10

There are no definable attributes for [Stop Skim](#) events, so simply *click* **OK** to insert the [Stop Skim](#) event.



11

If necessary, drag-and-drop the [Stop Skim](#) event to the correct position in the Sequential playlist.

Voice Tracking

Voice tracking allows you to create specific audio tracks for specific segues in your schedule. Before voice tracking, voice track positions must already exist in your schedule and the Playlist and Voice Tracker widgets must be assigned to containers and configured.

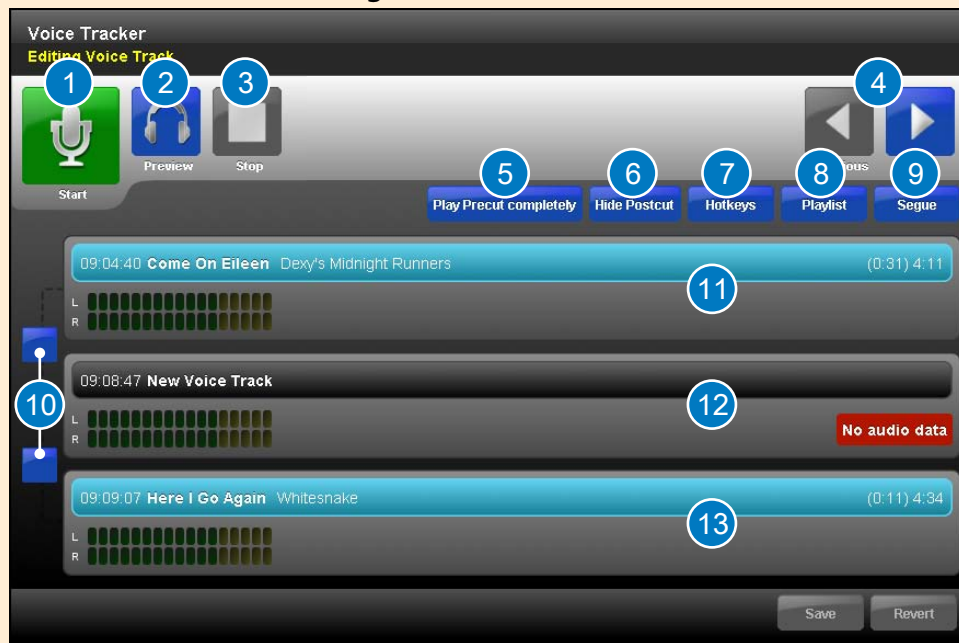
1

To open the Voice Tracker widget, select a voice track to record in the Playlist and *click* the **Edit Voice Track** button.



You are not limited to voice tracking just today. To load playlist for future scheduled days, *click* the **More** icon on the Playlist widget and select Voice Tracks from the list of options. If more than one station is configured for this instance of workstation, select the right station and then select the day to voice track. The Playlist widget will display scheduled voice tracks, along with the precut, and postcut events for the selected day.

Getting to Know the Voice Tracker Widget Interface

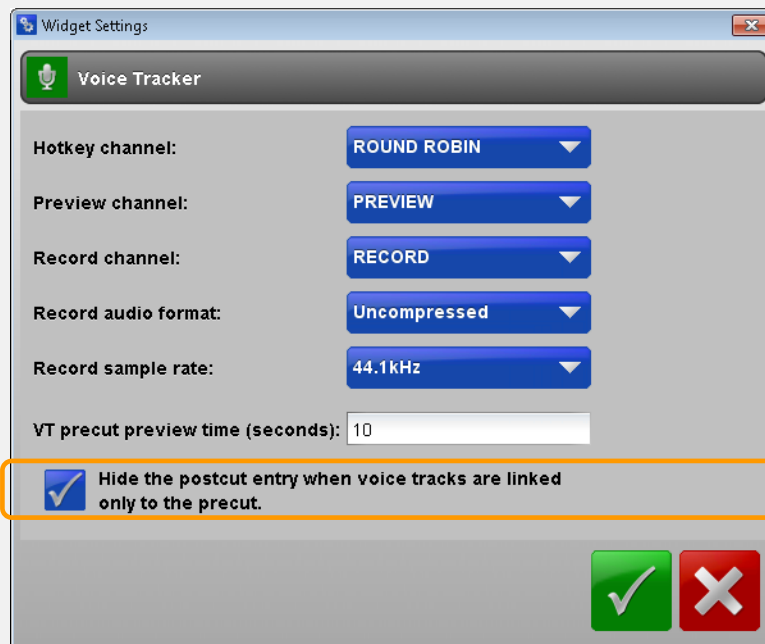


Ref	Button/Field	Description
1	Start Button	This button is used to progress through the voice tracking process. Its function changes for each new step.
2	Preview Button	Used to review the voice track sequence after recording and before saving.
3	Stop Button	Cancels the voice tracking process to let you start over.
4	Previous/Next Buttons	Used to jump to the previous or the next voice track in the schedule. Clicking either button after recording will also save the recorded voice track.
5	Play Precut Completely	Plays the entire precut from the beginning of the audio file.
6	Show/Hide Postcut	Shows or hides the postcut if the system has the Hide Postcut function enabled. See note on next page for more discussion of this feature.
7	Hotkeys Button	Opens a sliding palette with configured hotkeys, allowing the user to play hotkey audio while recording voice tracks. Click the Lock button to keep the palette enabled and open while voice tracking.
8	Playlist	Opens a sliding widget displaying the playlist currently being voice tracked, showing previous and upcoming events.
9	Segue	Allow users to edit segues between the precut, completed voice tracks, and postcut.
10	Linking	Used to link the voice track to events above and/or below it offering enhanced protection—a voice track will not play if one of the linked event(s) fails to cue.
11	Precut	This will be the audio you will be voice tracking out of.
12	Voice Track	The voice track entry will display No audio data until audio is recorded.
13	Postcut	If shown, this will be the audio you will be voice tracking into.

In the Voice Tracker Widget configuration, you now have the option of hiding the postcut entry when voice tracks are linked only to the precut.

Enabling this option is strongly recommended.

Enabling the option prevents mistakenly linking a voice track to an event that we know will not really air after the voice track. An example of this is when the voice track preceding a Merge Point is mistakenly linked down before the traffic has been imported. When traffic is later imported, changing the event immediately following the voice track, the voice track links will fail and impact hourly timing because the link is broken.



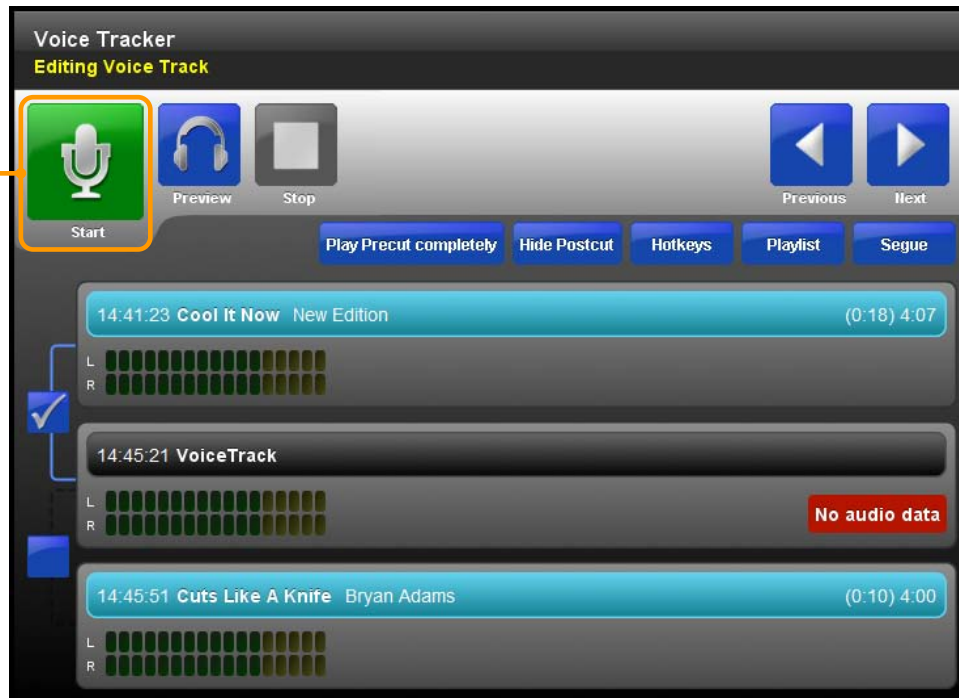
When the configuration option is enabled and the voice track's link parameter is [Linked Up](#), the following differences will be observed:

- The media asset immediately after the voice track will not displayed
- The third press of the Start/microphone button will, in one operation, perform the following tasks:
 1. Halt the playback of the media asset before the voice track
 2. Halt the recording of the voice track
 3. Set the EOM of the voice track such that the playlist entry following the voice track will begin playing immediately at airtime. (It is assumed that the following entry will be a spot and that no overlap with the voice track will be desired.)

Even with this option selected, operators will still be able to show and link to the postcut when voice tracking. Clicking the **Show Postcut** button will cause the media asset to be revealed.

2

Click **Start** to start the precut playback. By default, the precut will begin playing back 10 seconds from the EOM.

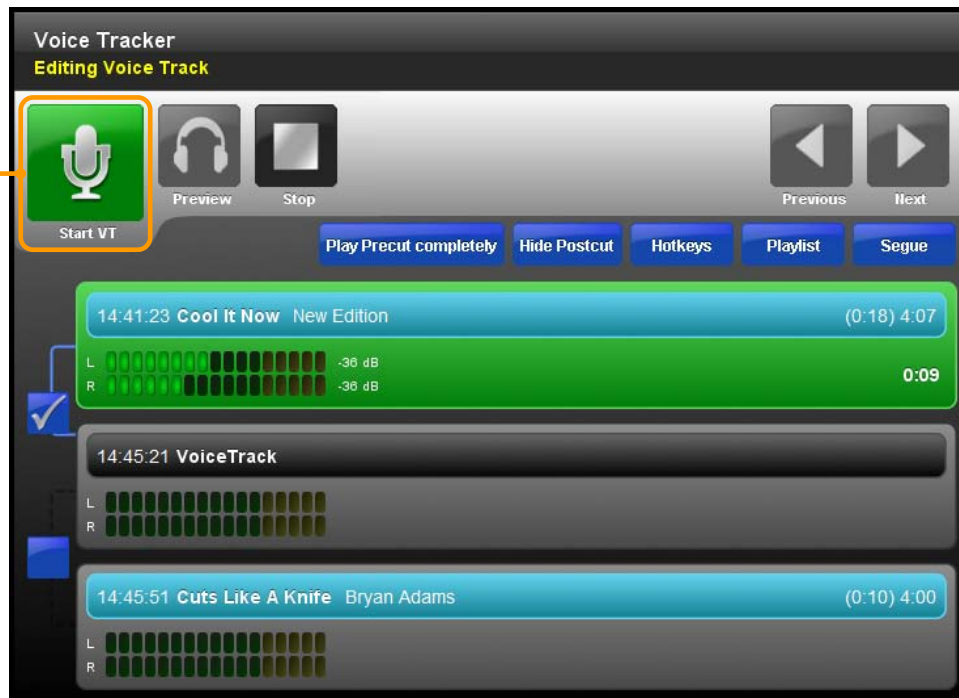


Clicking the **Play Precut Completely** button will override the default precut playback duration.

If the precut is a non-audio event, you will be able to begin recording your voice track immediately as there will be no precut audio to play back.

3

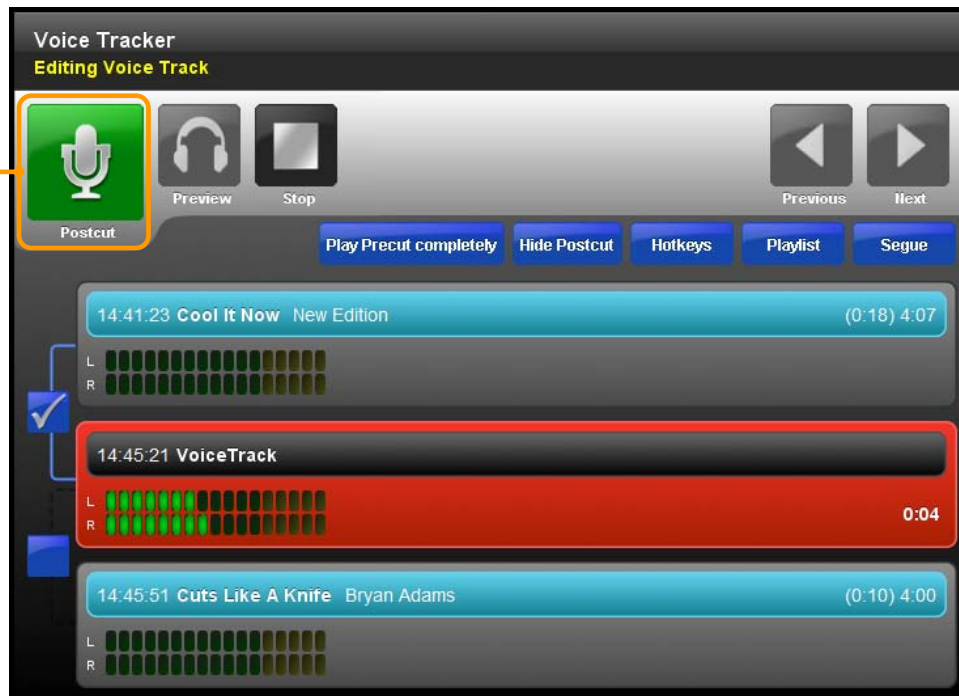
The Start button caption will change to **Start VT**. Click the Start/**Start VT** button when you are ready to record the voice track.



If the precut reaches EOM before you click *Start VT*, the recording will start automatically.

4

If there is an audio postcut visible, the Start button caption will change to **Postcut**. Click the Start/**Postcut** button to start playing the postcut event.

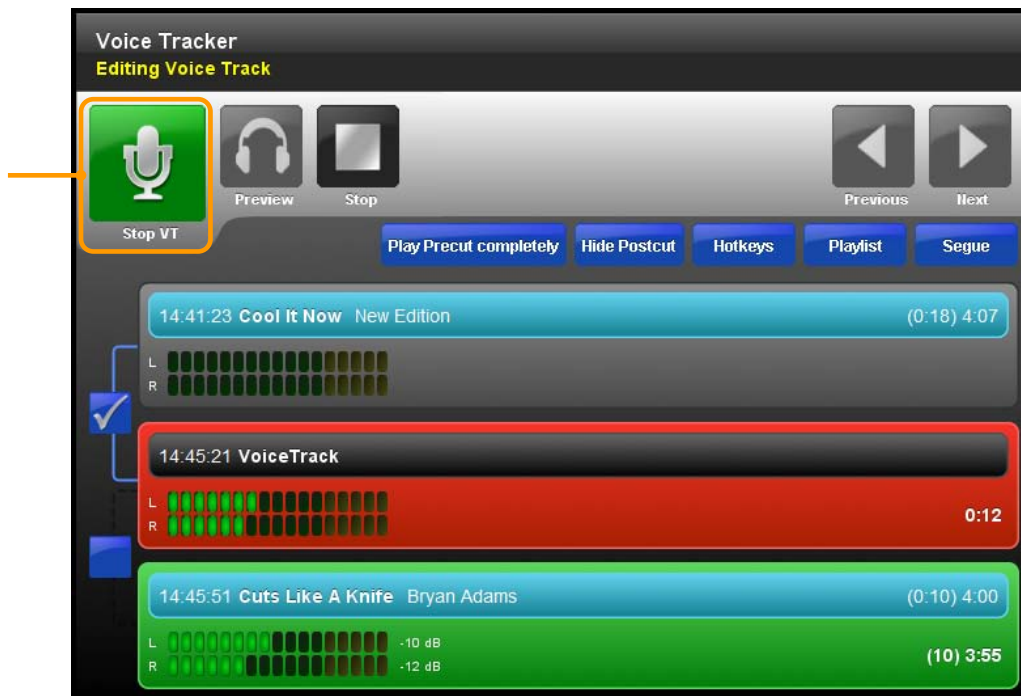


If the postcut is a non-audio event or has been hidden by enabling the Hide Postcut option, the third press of the Start button will perform all of the following tasks instead of allowing you to start a Postcut:

- Halt the playback of the media asset before the voice track
- Halt the recording of the voice track
- Set the EOM of the voice track such that the playlist entry following the voice track will begin playing immediately at airtime.

5

The Start button caption will change to **Stop VT**. Click the Start/**Stop VT** button to stop recording.



If the post cut event has an Intro, it will be shown counting down on the postcut event label.

6

Optionally, click the **Preview** button to review the voice track sequence from the precut preview. Repeat steps 2-5 if you need to re-record the voice track.

The voice track is not saved until you click the **Next** or **Previous** buttons, the **Save** button at the bottom of the screen, or the **Segue** button to open the Segue Editor.

7

To continue voice tracking, click the **Next** button to jump to the next voice track in the schedule. The Voice Tracker widget will display a message stating **Media Asset Saved** when the voice track has been saved.

The default date restriction is set for the day in which the voice track is scheduled. The default distribution is for the station for which the voice track is scheduled. These settings can be changed later by opening the voice track in Audio Editor.

8

Return to the Playlist widget when you have finished and saved the last voice track. If necessary, *click* the **Close** button at the bottom of the Playlist widget's voice track tab.

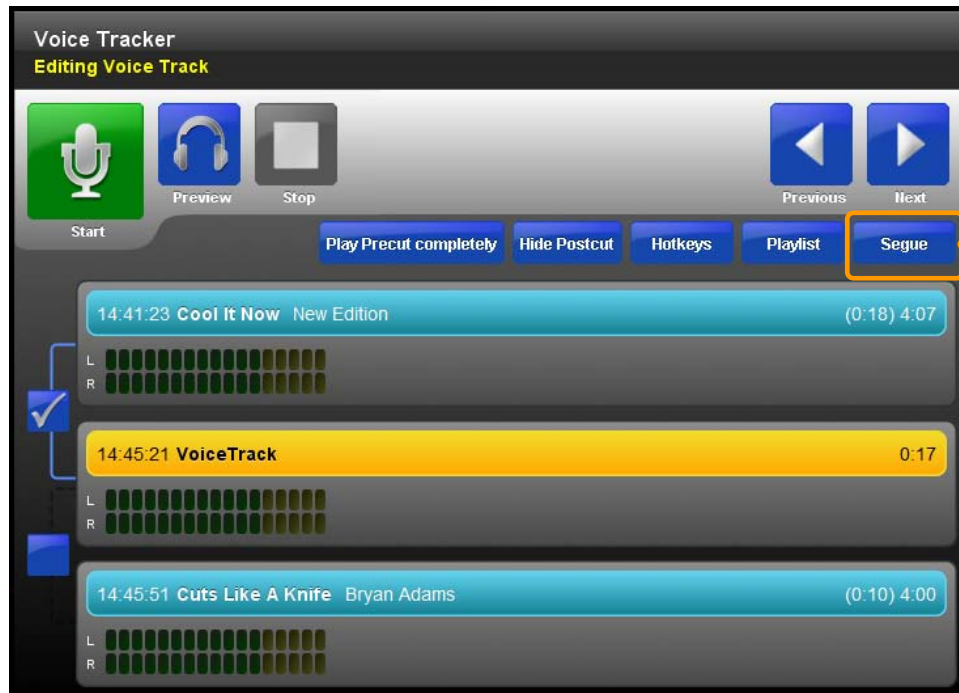


Modifying Voice Track Segues

The Segue Editor edits transitions between audio events for seamless playback.

1

Click the **Segue** button to open the Segue Editor. When launched from the Voice Tracker widget, the Segue Editor saves the newly recorded voice track and loads the precut, voice track, and postcut.



If all media assets load successfully, waveform data is displayed for each entry.

If any of these events fail to load or references a non-existing media asset, Segue Editor will display an error message and no editing is allowed. If the waveform data cannot be generated but the media asset exists, a warning message will be displayed and a solid line displayed as the “waveform”. Segue editing can still be done as normal.

2

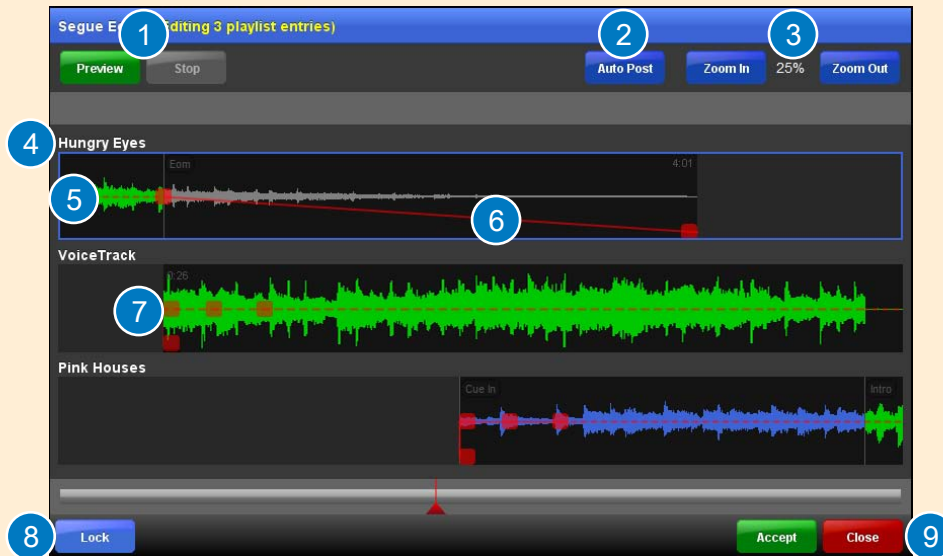
Modify the segue as needed. Volume/gain envelopes can be adjusted as well as track positioning. To modify a gain envelope, click the envelope and drag it to the new position. Similarly, to adjust the position of an element, click on the element and drag it to the new position. All segues can be previewed by *clicking* the **Preview** button.

Changes made in the Segue Editor are non-destructive and are only valid for that playlist instance of the modified segue.

3

When all modifications are complete, *click* **Accept** to commit the changes and close the Segue Editor.

Getting to Know the Segue Editor Interface



Ref	Button/Field	Description
1	Preview/Stop	The Preview button plays back the media asset sequence as it will play on the air. Playback starts from the cursor and continues until the postcut end point. The Stop button interrupts the preview.
2	Auto Post	Automatically aligns loaded events. Functionality will depend on the selected event. When a voice track is selected, Auto Post aligns the voice track EOM with the Intro value of the postcut.
3	Zoom	Adjusts the visible content of the display. At 100% zoom, each pixel on the screen represents five milliseconds of audio. By default, Segue Editor adjusts the zoom level to fit the voice track sequence in the visible area.
4	Entry Title	The playlist entry title displays in each entry section.
5	Waveform Data	Clicking-and-dragging an entry's waveform allows the user to precisely adjust each entry's alignment. Use the red slider at the bottom of the screen to move the entire waveform view.
6	End Fade Envelopes	Ending fades can be adjusted by clicking-and-dragging the red envelope marker. A value of 50% indicates the original unmodified volume/gain level.
7	Start Fade Envelopes	Volume/gain levels at the beginning of each track can be adjusted by clicking-and-dragging the red envelope marker. A value of 50% indicates the original unmodified volume/gain level.
8	Lock button	Locks the editor in place so it does not close when users click outside of the editor screen.
9	Accept/Close	Accept saves all changes. Close exits the editor without saving any changes.

There are two end-fade points that define how the entry will be faded before the next event begins.

The second end-fade point cannot be placed before the first end-fade point. By default (if no entry linkage information exists) the first end-fade point is set to the EOM value with the gain value of zero and the second end-fade point is set to the end of the waveform with a gain value of -40db.

Similar to end-fade points, start-fade points allow users to set the gain value at a certain time.

There are four start-fade points. By default (if no entry linkage information exists), the first point is set to the set Cue-In point with a gain value of -40db. The second point is set to Cue-In + 1 second, and the third point is set to Cue-In + 2 seconds, both with a gain value of zero. The fourth point is set to the Intro value with the gain value of zero.

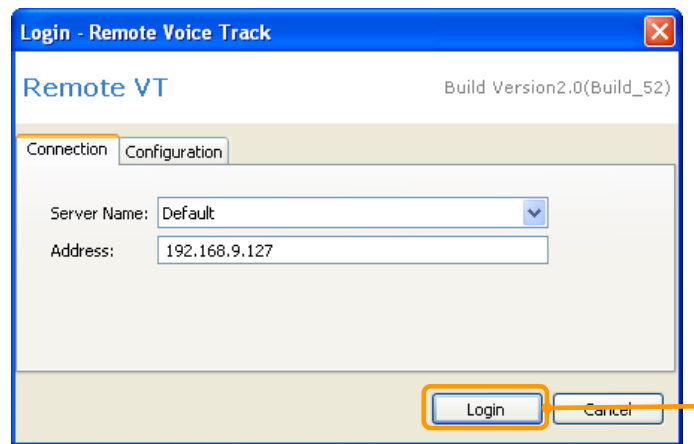
Distant City Voice Tracking

WO Automation for Radio supports the ability to create voice tracking from outside the radio station walls with its Distant City Voice Tracking (DCVT). DCVT units can be located across the street, across town, across the country or across the world. DCVT does require a secure, active network connection to a Central Server like a VPN connection.

At the remote site, DCVT requires two components: the Remote Voice Track module which establishes the communication to the Friendship Server, and the DCVT application which serves as the interface for recording voice tracks.

1

The Remote Voice Track module must be launched and connected before recording any voicetracks. *Double-click* on the **RVT desktop icon**. On the Login screen, *select* the correct **Server Name** from the drop-down list and *click* **Login**.



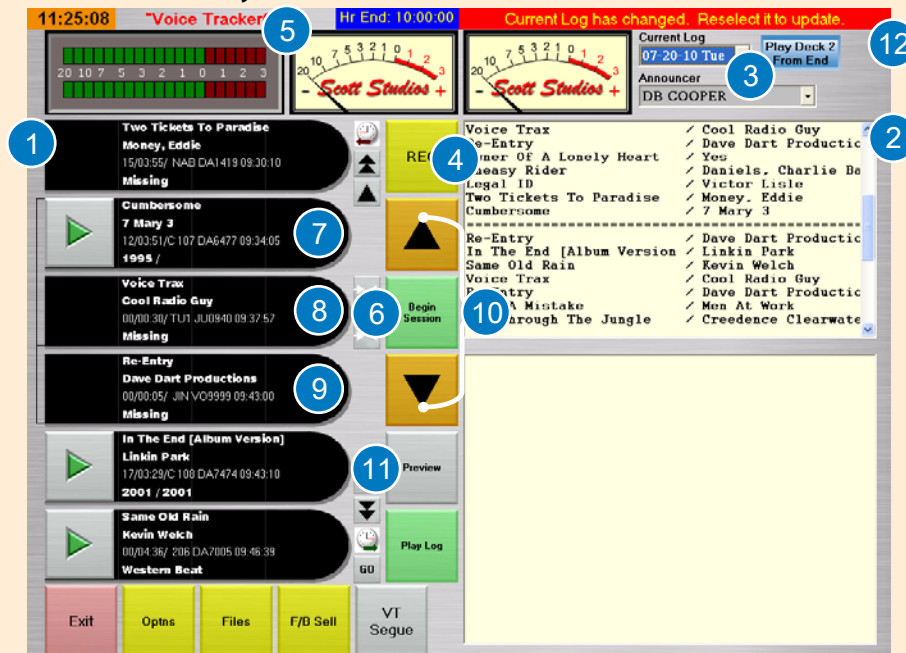
Server Names and saved Addresses can be added under the direction of your System Administrator on the Configuration tab.

A log window will appear after VTX starts successfully. Do not close or exit this window. Closing the window will disconnect VTX.

2

With the RVT module launched, *double-click* the **VT32 desktop icon**.

Getting to Know the Distant City Voice Tracker Interface



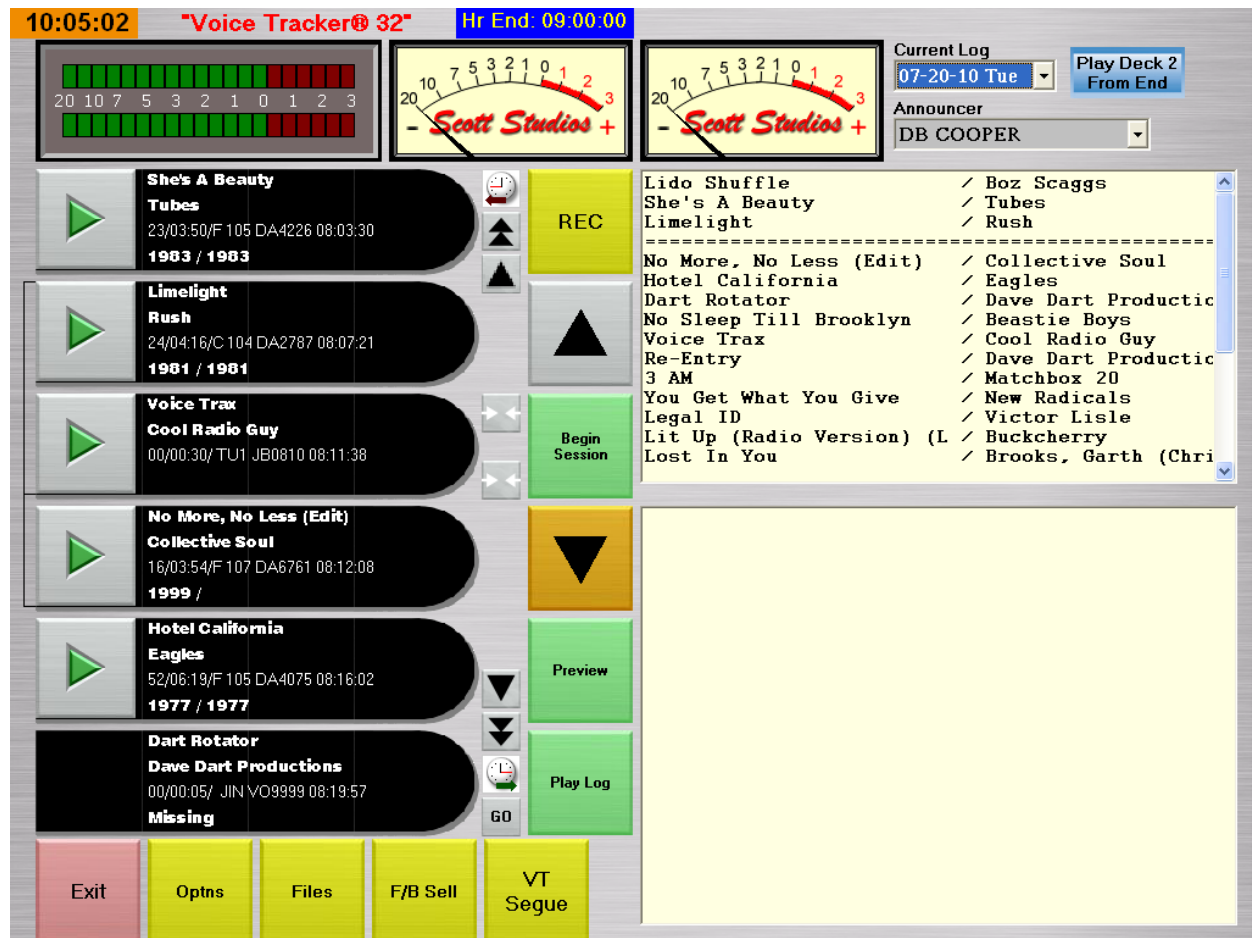
Ref	Button/Field	Description
1	Stack	Many events in the stack may appear to be missing. Instead of working with a full library, DCVT workstations use snippets of audio so you may only see play buttons next to events immediately before and after a voice track position.
2	Front/Backsell Window	Shows a list of events before and after each voice track. The dotted line represents the current voice track position.
3	Announcer/Daypart	If you are voice tracking for multiple stations, use the Announcer drop-down list to switch between the schedules for the different stations. Use the Current Log drop-down to select the day to voice track.
4	Record Ready	Activates the system meters to set microphone levels.
5	Level Meters	Shows volume levels of precuts, voicetracks and postcuts.
6	Action Button	This button is used to progress through the voice tracking process. Its function changes for each new step.
7	Precut	This will be the audio you will be voice tracking out of.
8	Voice Track	The voice track being recorded.
9	Postcut	If shown, this will be the audio you will be voice tracking into.
10	Previous/Next Buttons	Used to jump to the previous or the next voice track in the schedule. Clicking either button after recording will also save the recorded voice track.
11	Preview	Used to review the voice track sequence.
12	Change Notification	If the schedule is changed at the radio station and you have already recorded voice tracks, you will receive a notification the schedule has been updated. Clicking the notification will clear the red message bar.

3

Click the orange **Next** arrow to the right of the stack to get to the first voice track slot to be recorded.

4

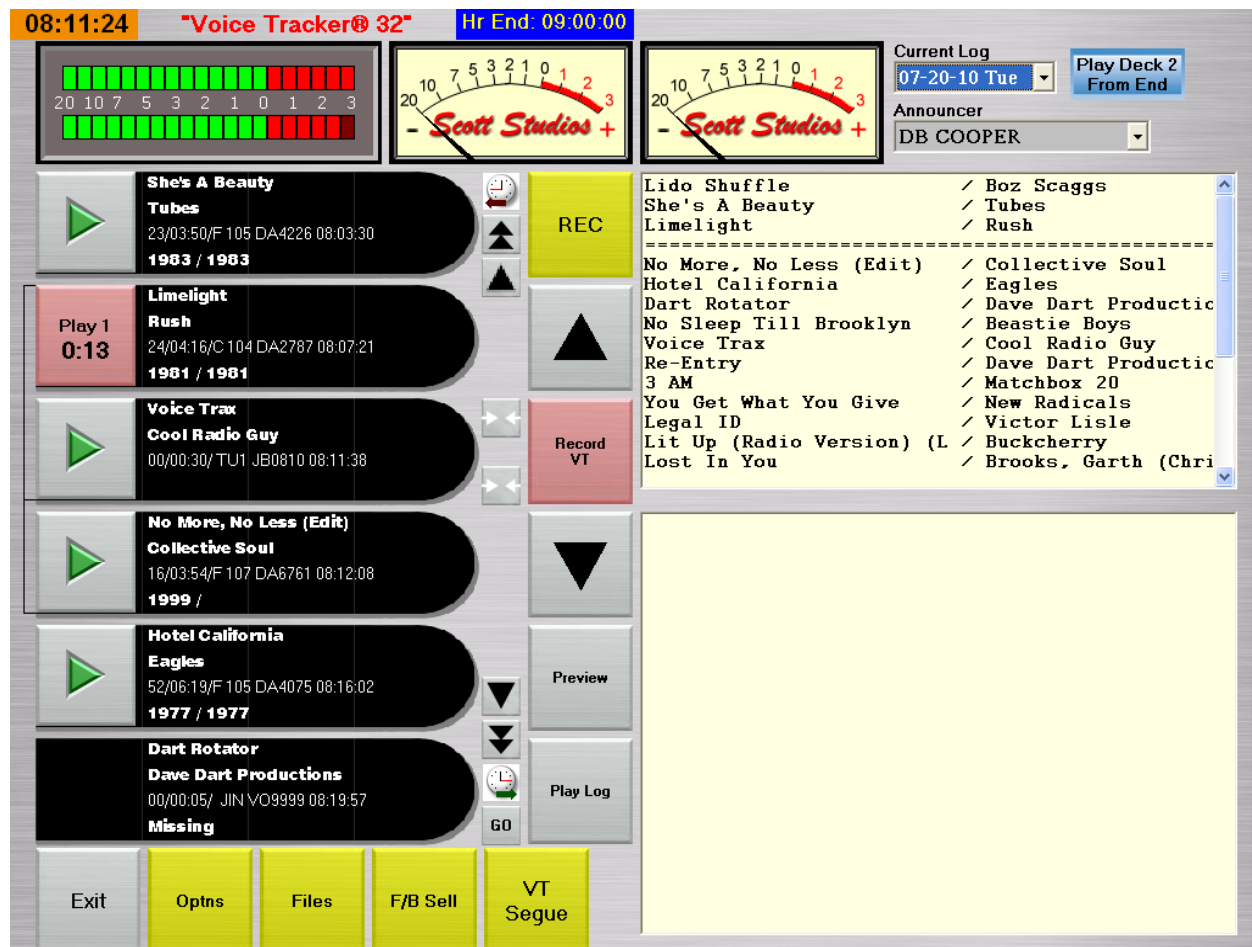
Click **Begin Session** (or press the **SPACE** bar) to start playing the first snippet.



Notice the button next to the first snippet begins counting down and the Action Button changes state to Record VT.

5

When you are ready to record the voice track, *click* the **Record VT** button (or *press* the **SPACE** bar) to begin recording.



Notice the Record button begins to flash and the Action Button changes state to VT EOM.

6

When you want the postcut event to start, *click* the **VT EOM** button (or *press* the **SPACE** bar). The voice track will continue recording, but you will hear the postcut audio allowing you to talk over the postcut intro.

08:11:36 "Voice Tracker@ 32" Hr End: 09:00:00

Current Log: 07-20-10 Tue Play Deck 2 From End

Announcer: DB COOPER

REC

VT EOM

Preview

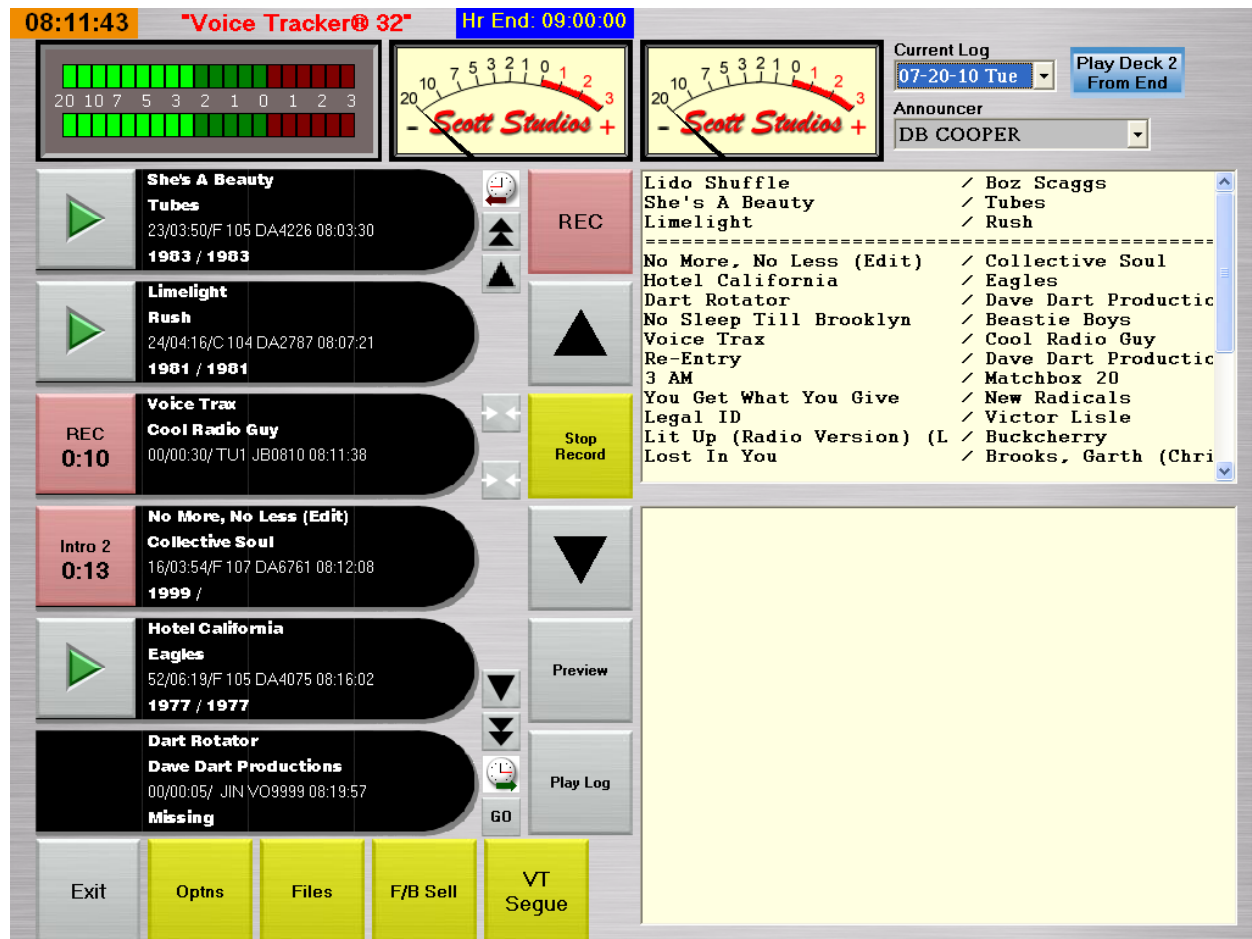
Play Log

Exit Optns Files F/B Sell VT Segue

Notice the Action Button changes state to Stop Record and the postcut timer counts down to the cut's Intro time.

7

Click the **Stop Record** button (or press the **SPACE** bar) to end the recording.



8

When the voice track sequence is complete, there will be a play button displayed to the left allowing you to play back the recorded voice track. You may also *click* the **Preview** button to preview the entire precut/voice track/postcut sequence.

If you need to re-record the voice track (to modify the audio or improve the timing between events) *click* **Begin Session** and repeat steps 4-7.

If the voice track sequence is acceptable, *click* the orange **Next** arrow to advance to the next voice track. The voice track is saved and sent automatically when you click the orange arrow.

If you are at the end of the daypart you are voice tracking you may *click* **Exit** to close DCVT or select another day to begin voice tracking.

Editing Existing Audio

WO Automation for Radio also includes tools that can be used to edit existing audio. Workstation's Audio Editor can edit audio within the *WOAFR* environment.

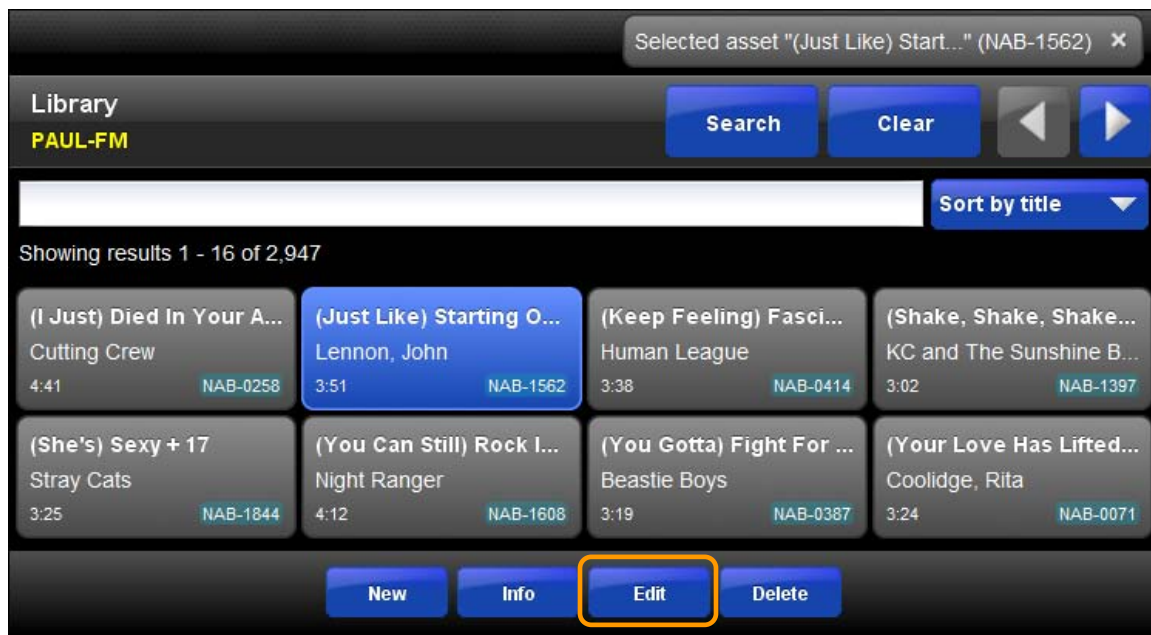
TLC can also be used to edit existing audio, but the audio must be pulled out of the *WOAFR* file system for editing (see [page 142](#)). The TLC Bridge (see [page 145](#)) application makes this easy.

Editing Audio with Audio Editor

The waveform editor is a basic editor used to cut, copy and paste regions of a media asset.

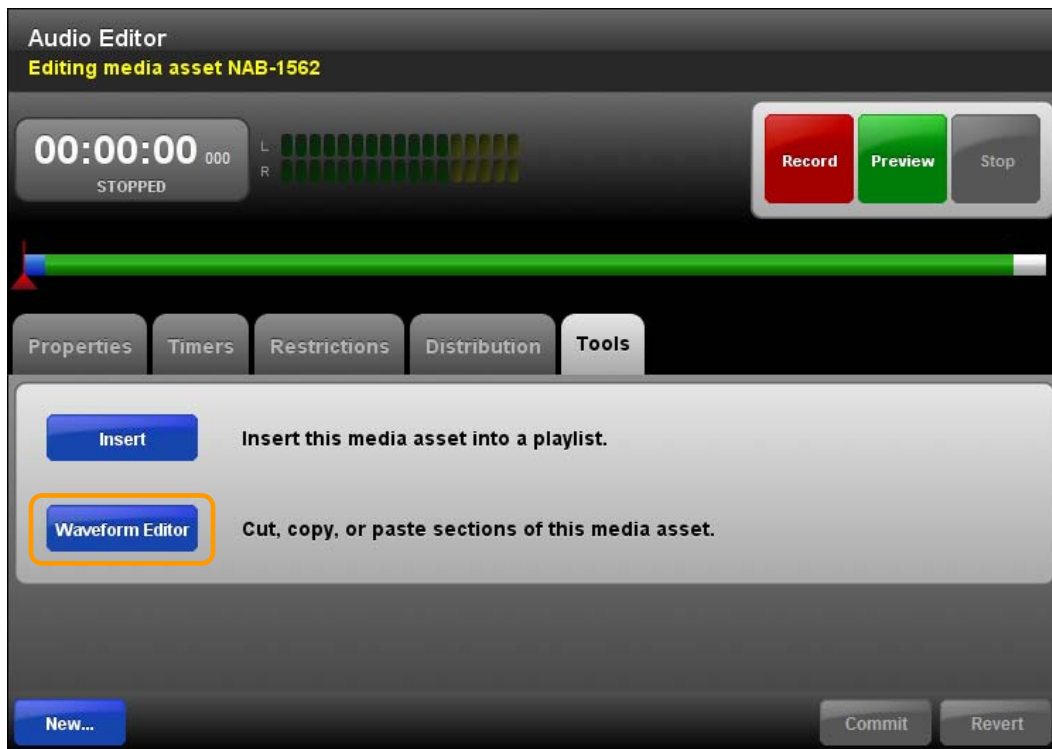
1

Load an asset in Audio Editor. One way to do this is to select the asset in the Library Widget and *click* the **Edit** button.



2

Click the **Waveform Editor** button to open the waveform editor for this asset.



3

The Waveform Editor allows you to modify an audio file by cutting, copying and pasting regions of audio.



Before cutting, copying or pasting a region, that region must first be selected. Regions can be selected one of two ways:

- 1 By swiping the waveform with your mouse. This approach works best when dealing with simple waveforms as it can be difficult to accurately pinpoint the desired begin and end points of your region.

Using the Zoom In/Zoom Out tool at the top-right of the Waveform Editor can increase your accuracy.

Once zoomed in, the Zoom region will appear in the center Editing pane, and will be highlighted by the slider in the bottom Waveform pane. Clicking on and dragging the highlight in the Waveform pane will allow you to quickly navigate the full audio file.



- 2 By marking the begin point and the end point of the region using the **braces** buttons. The left-hand brace button sets the begin point, while the right-hand brace sets the end point. Position the playback cursor with either the mouse or with the touch-screen scroll buttons, and *press* the appropriate brace button to select the region. The brace buttons also function during preview playback, dropping the begin- or end-point markers when pressed while the audio is playing.

4

Once a region is selected, *press* the **cut** or **copy** button. You can then position the cursor in the file and paste the region from the clipboard, or *click* **Accept** to save your changes without pasting the region back into the file.

To clear a selected region, click on the Selected from label. Any set begin or end points will be cleared in the file.



Edits made in the Waveform Editor are destructive. You may use the **Undo** and **Redo** buttons during the editing process, but any changes made are saved to the original audio file once you *click* **Accept**.

Getting to Know the Audio Editor Interface



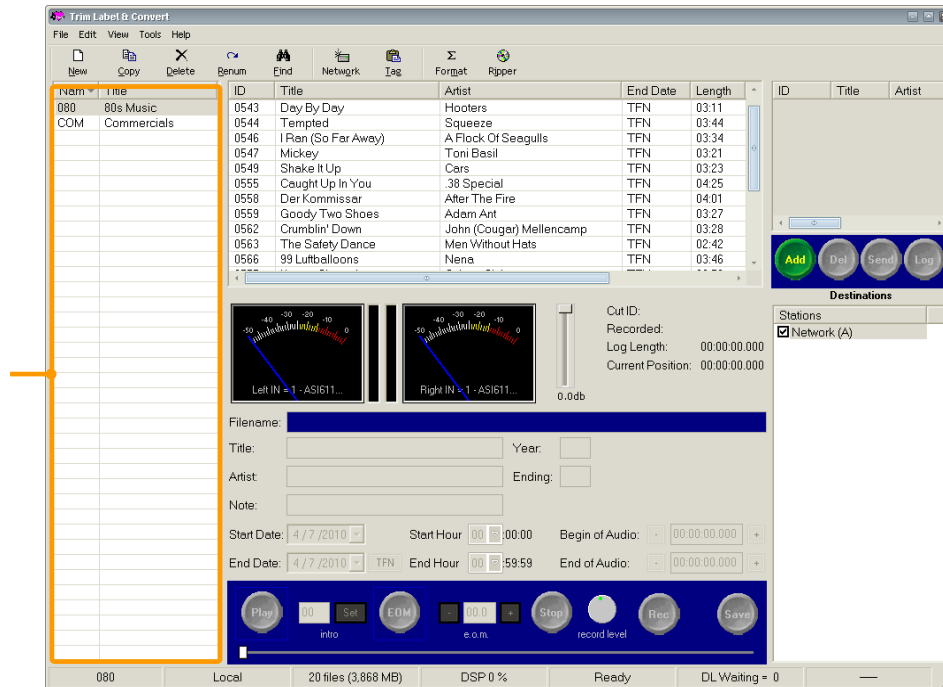
Ref	Button/Field	Description
1	Preview	Plays the edited audio from the current cursor position.
2	Zoom In/Zoom Out	Zoom to adjust the waveform samples in the visible area. The zoom region will appear in the center Zoom pane, and will be highlighted by the slider in the bottom Waveform pane.
3	Timer	Displays the current cursor position.
4	VU Meters	Displays the left/right channel db values during playback. The VU meters only show data when using Audio Science or Digigram audio cards.
5	Selection	Displays the time value of the selected area. This area will remain blank until a region is selected. Clicking the Selection message will clear the current selection.
6	Scroll Buttons	These buttons are used to easily scroll backward or forward using the touch screen.
7	Editing Pane	Waveform data will be displayed for all channels. If the audio only has one channel, the view will display only one waveform data view instead of displaying two channels with identical data.
8	Selected Region	Once a region is selected, it will be highlighted in the Zoom pane.
9	Cursor	The cursor indicates the point where playback will begin when the Preview button is <i>pressed</i> , and the current playback position during preview. The cursor also represents the point where data will be inserted if Paste is pressed.
10	Timer Points	The media asset's timer points (Cue-in, Intro, and EOM) are displayed across the top of the waveform.

11	Slider	The Slider is used to change the section of the waveform displayed in the editing section. This area also represents the area that is displayed relative to the entire waveform. Since the visible area depends on the zoom level, the slider will adjust itself after a zoom change.
12	Manual Markers	The braces are used to mark the start and end of a selection during playback, as opposed to selecting a section of a stationary waveform with the mouse.
13	Edit Actions	The edit actions include cut, copy and paste buttons. Cut will delete the current selection and place the cut data onto an internal clipboard. Copy will copy the selection to the internal clipboard without modifying the data. Paste will insert the most recently cut or copied data into the current cursor position.
14	Undo and Redo Buttons	Cancel or redo the last action.
15	Lock	Locks the waveform editor onto the screen so that it is not closed accidentally when clicking outside of the screen.
16	Accept Button	<i>Pressing the Accept button will save all changes.</i>
17	Close Button	<i>Pressing the Close button closes the waveform editor without saving any changes.</i>

Editing Audio with TLC

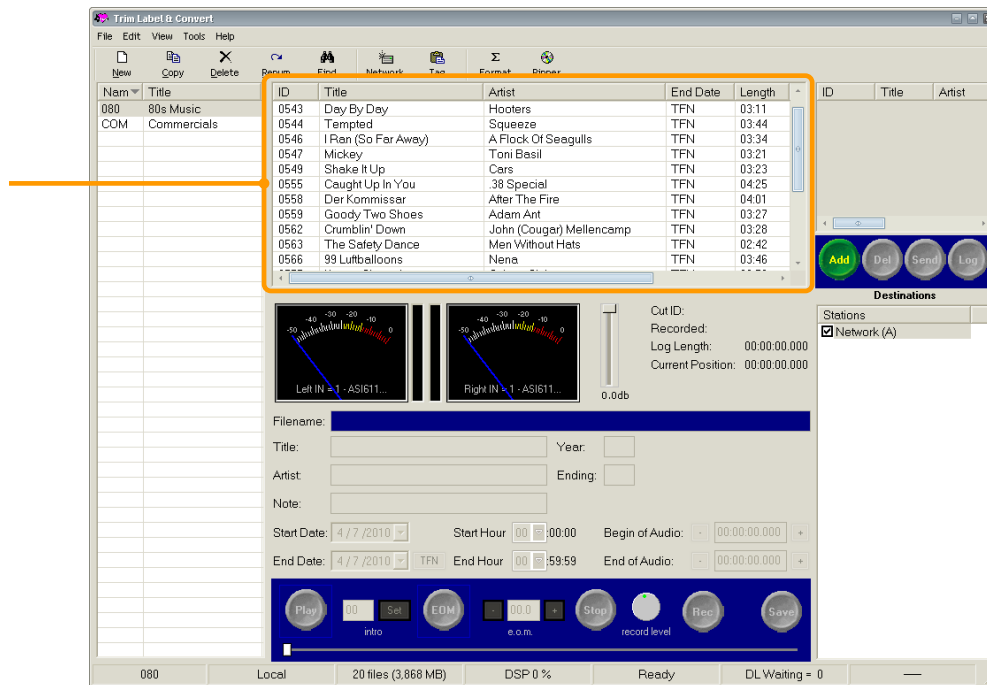
1

Select the **category** containing the audio to edit from the left-hand category list.



2

Double-click on the **audio** to edit from the center file list.



3

Trim the file and set the Intro and EOM points.

Set *Begin of Audio* point

- Press **F1** to play back from the beginning of the file.
- Pressing the + or – key will adjust the **Begin of Audio** timer .1-seconds. Pressing the + or – key while holding down the CTRL key will adjust the timer in increments of 1-second , while pressing the + or – key while holding down the SHIFT key will adjust the timer in increments of 10-seconds.

Set *End of Audio* point

- Press **F7** to play back the last 5 seconds of the file.
- Pressing the + or – key will adjust the **End of Audio** timer .1-seconds. Pressing the + or – key while holding down the CTRL key will adjust the timer in increments of 1-second , while pressing the + or – key while holding down the SHIFT key will adjust the timer in increments of 10-seconds.

Set the *Intro Time*

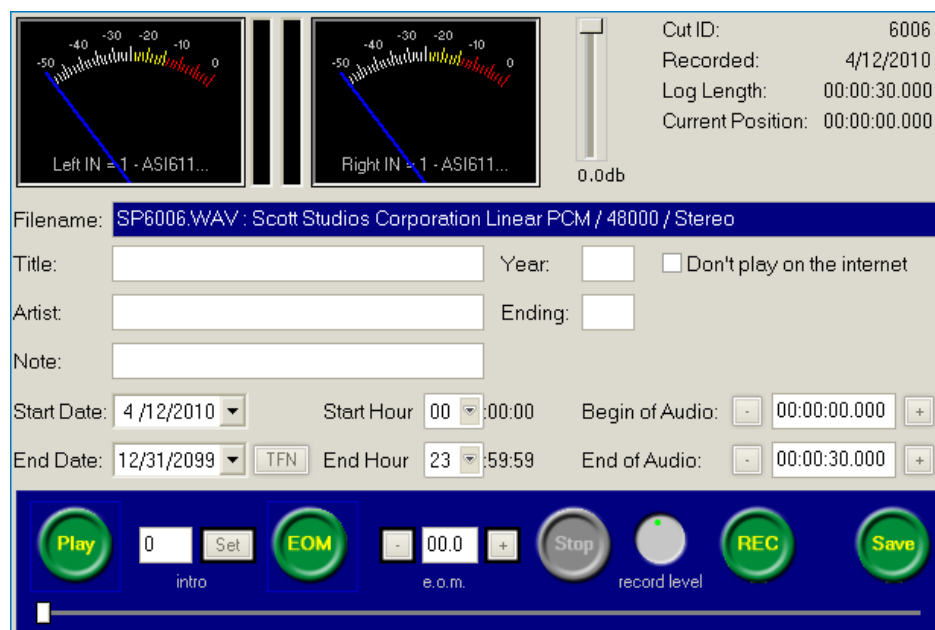
- Press **F1** to play back from the beginning of the file.
- Pressing the SPACE bar or clicking the **Intro Set** button will set the Intro time.

Set the *EOM*

- Press **F6** to play back the last 5 seconds of the file.
- Pressing the SPACE bar will set the EOM time. You can also fine-adjust the EOM by clicking in the EOM box and clicking the + or – buttons or pressing the + or – keys on the keyboard.

4

Set the metadata for this asset. Type **Title**, **Artist** and trivia **Notes**.



Set a **Start and End Date**, and optionally a **Start and End hour**.

5

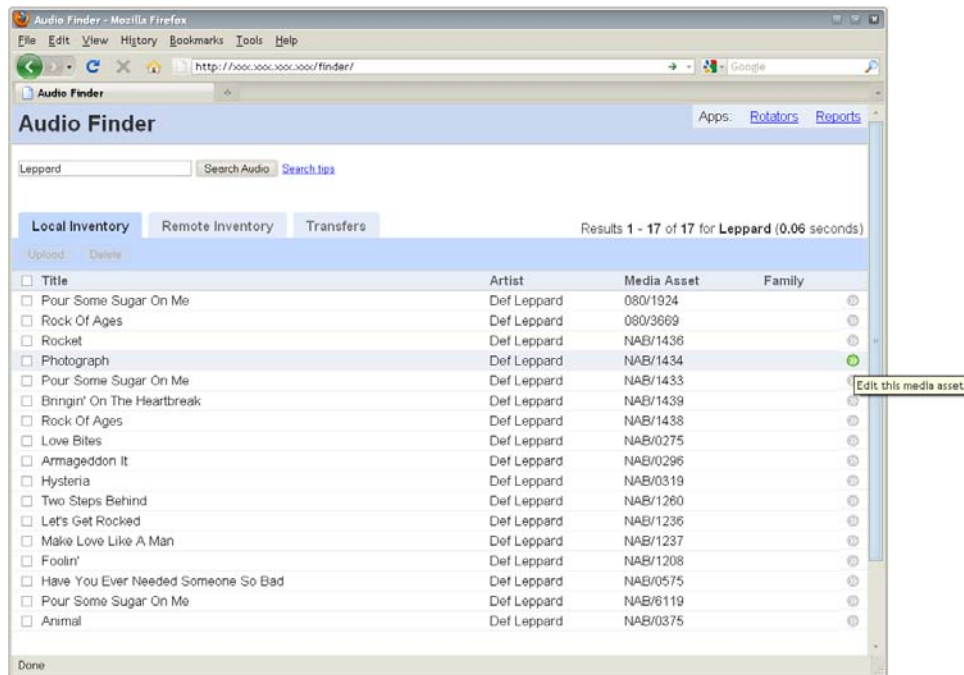
Save your file and send it to a destination. *Pressing F8* will perform all tasks with a single button-press: F8 will [Save](#) the file, [Add](#) it to the Upload Queue and [Send](#) it to the default destination.

6

When all changes are complete and the file has been saved and sent to a destination, unload the player deck by *pressing ESC*.

Editing Audio Using TLC Bridge and TLC

- 1 Open **Audio Finder** in the Central Server Web UI.
- 2 Use the **Search Audio** tool to find and select the audio cut to be edited.
- 3 Click the green **Edit** button. TLC Bridge will automatically copy the file from the Server to the local TLC audio directory, and launch TLC.



- 4 Perform the required edits in TLC and click **Save**.
- 5 Click on the converted media asset in the TLC main File List. Use **Shift+Click** to select a group of assets.

6

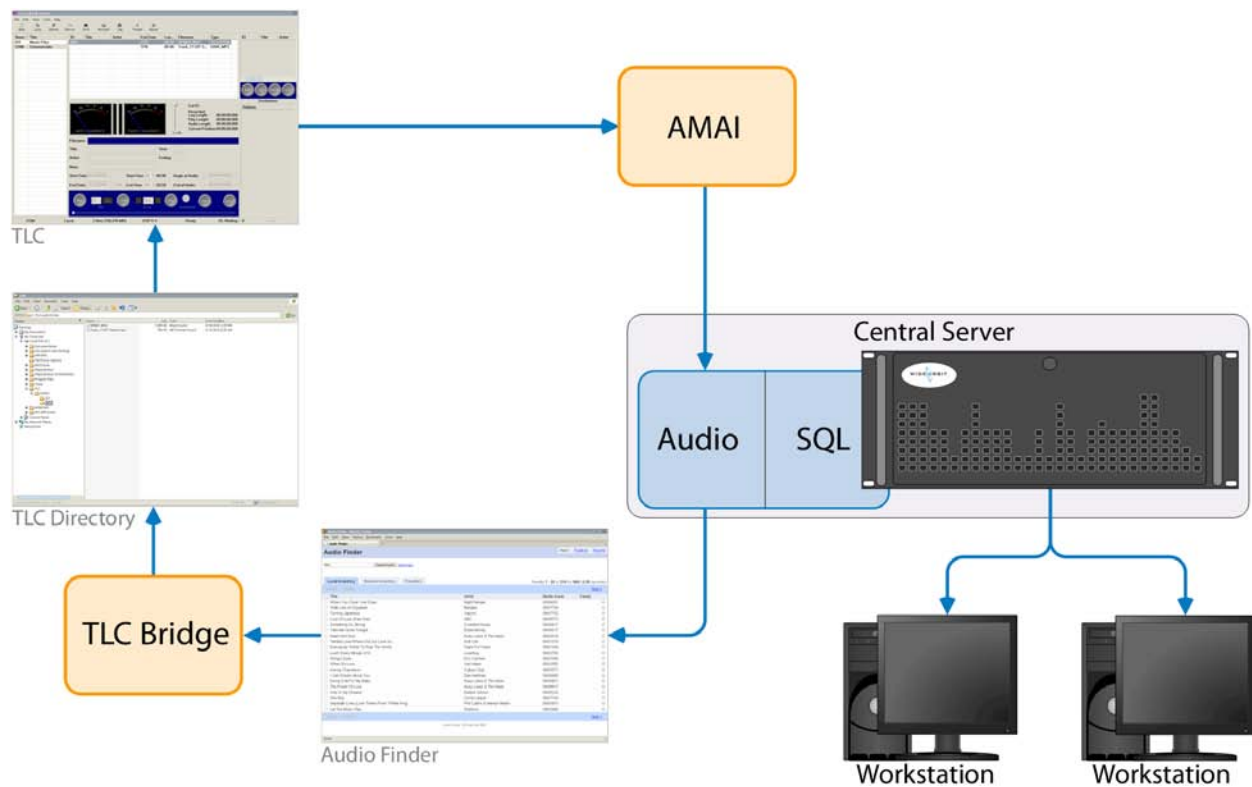
Click the green **Add** button to add the edited file to the upload queue. Select the AMAI Upload Path in the Destinations list and click **Send**.

The media asset(s) will be imported to the database and distributed according to the stations selected in the AMAI Rule. If a file with the same name already exists in the system, the import process will overwrite the existing file with the newly-modified file.

TLC Bridge

TLC Bridge allows users to use TLC to edit audio files already stored in the *WO Automation for Radio* system without risking damage to the file structure or database entries.

When audio is selected for edit in Audio Finder, TLC Bridge copies the audio to the local TLC audio directory for editing. Once edits are complete the audio can be moved back into the system.



Using TLC Bridge, the only processes requiring user interaction are finding the audio using [Audio Finder](#) on the [Central Server Web UI](#), and editing the file in TLC. TLC Bridge and AMAI operate in the background, safely moving audio in and out of your *WO Automation for Radio* system.

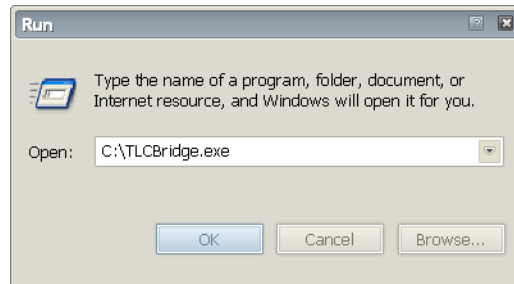
Installation and Setup

1

Copy **TLCBridge.exe** to your TLC machine.

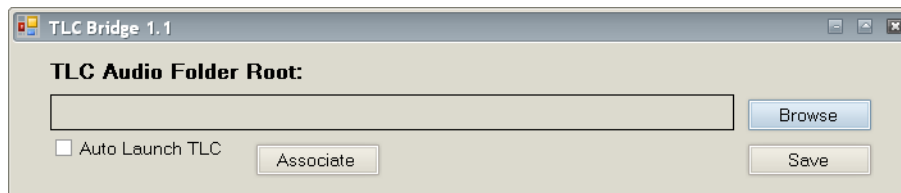
2

From the Windows **Run** dialog, browse to TLCBridge.exe and **click OK**.



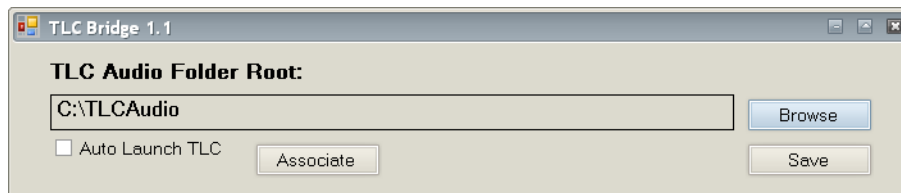
3

Click the **Browse** button and browse to the local TLC audio directory, i.e. D:\TLCAudio\.



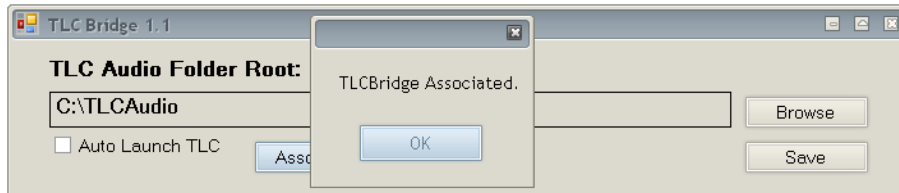
4

Click **Associate**.



5

Once the association has been established, *click **OK*** to close the notification dialog.



6

Check the **Auto Launch TLC** option. The Auto Launch TLC checkbox allows TLC Bridge to automatically open TLC when a file is selected for editing in Audio Finder. If TLC is already running, selecting a file for editing would automatically bring TLC to the front of your Windows desktop.

7

Click **Save**.

As soon as TLC Bridge is associated with TLC, TLC Bridge will run in the background and never needs to be visible again unless the configuration needs to be modified.

Rotators

Rotators are groups of audio assets that rotate (hence the clever name) as each component piece of audio plays. Rotators allow traffic or music scheduling software to schedule a single number which is associated in your WOAFR system with multiple audio files.

Rotator 1234 – Coke Products

- ▶ Asset 0234 – Cherry Coke
- Asset 1024 – Caffeine-free Coke
- Asset 1204 – Diet Coke
- Asset 1230 – A&W Root Beer

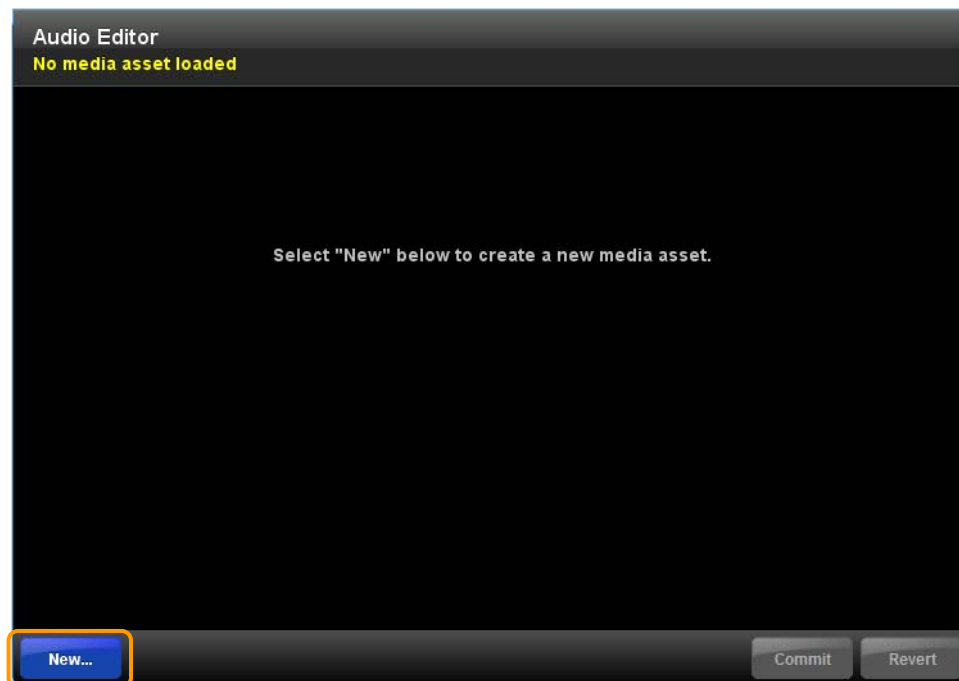
For example, traffic can schedule a rotator with an asset number of 1234. When Workstation loads 1234 for playback, it sees the individual elements referenced in the rotator and determines which asset to play based on a next-to-play index. After playing the audio, the system advances the next-to-play index. When the last element in the rotator plays, the index moves to the top of the list.

Rotators can be created using Audio Editor, TLC or directly in the Central Server Web User Interface.

Creating Rotators in Audio Editor

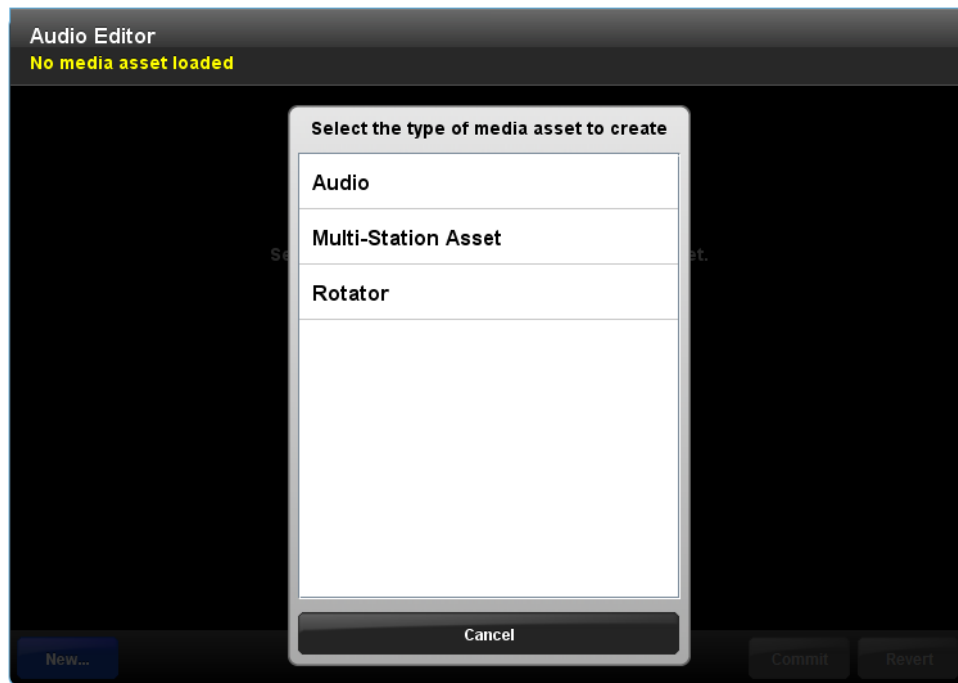
1

On the main Audio Editor window, click **New**.



You can also create new files from the Library widget. Clicking on the **New** button on the Library widget will launch the Audio Editor widget and allow you to create a new media asset.

2



Select the type of file to create. Click **Rotator** to create a new rotator.

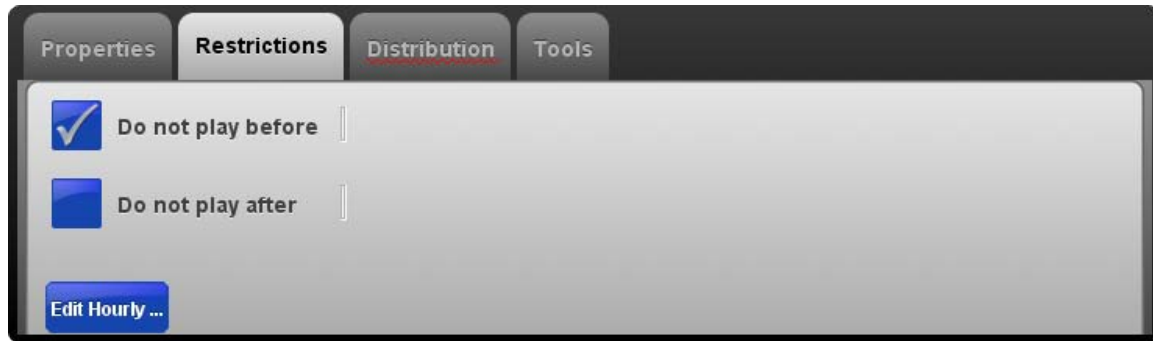
3

Take the opportunity to set the attributes for this rotator.

You will probably roll through each tab as you set the properties for your new rotator, but you do not need to fill them out in any particular order. Only the settings on the Distribution tab are required, but Title, Artist and Start/End dates are strongly recommended.

The screenshot shows the 'Properties' tab of the 'Audio Editor' window. The tab is selected and highlighted. Below the tab are three input fields: 'Name' with an empty text box, 'Note' with an empty text box, and 'Length' with a text box containing '00:00'. The 'Distribution' tab is visible in the background and is underlined in red.

On the [Properties Tab](#) type in this recording's [Title](#), [Artist](#), trivia [Notes](#) and release [Year](#). All fields are optional, but recommended as they will make searches easier later on.



The [Restrictions Tab](#) allows you to set [Start](#) and [End Dates](#). Checking the **Do not play before** option and entering a date sets the file's [Start Date](#), while checking the **Do not play after** option and entering a date sets the file's [End Date](#).

Clicking the **Edit Hourly Restrictions** button will allow you to set allowable hourly dayparts.



Clicking on a day button will allow you to set hourly restrictions for specific days of the week. Clicking on an hourly button will allow or restrict play for that specific hour. A file can play during hours that are green, and cannot play during hours that are red.

Once this file's Hourly Restrictions are set, click **Accept** to save your changes. Clicking **Close** will close the window without saving your work.

Clicking the **Lock** button will lock the **Hourly Restrictions** window in place until you click the **Accept** or **Close** buttons.

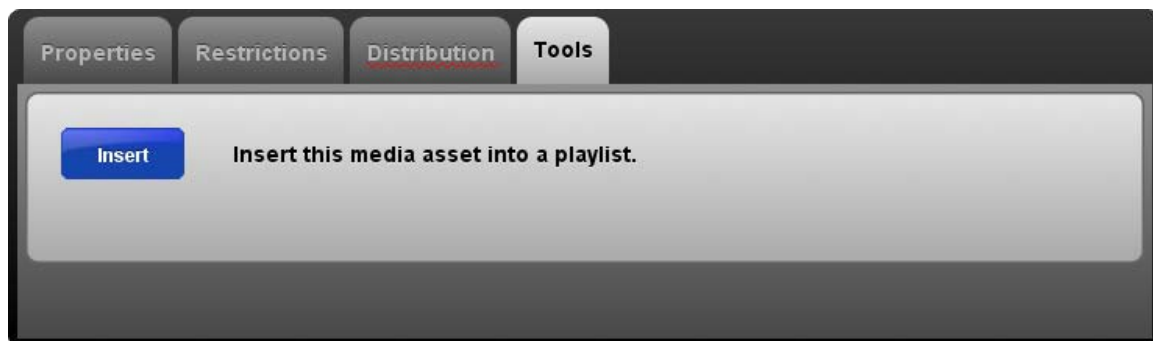
On playback, the system will skip files that are outside of their hourly and date restrictions. Setting start and end dates in the past or setting all hourly restrictions to red will prevent the file from ever playing.



The [Distribution Tab](#) controls properties related to the category and Asset ID of the loaded file as well as radio station assignments which will dictate how audio is distributed by your Central Server.

First, select the radio stations that can play this file by checking the box next to each station. This will populate the category drop-down list with categories assigned to those stations. *Select* a category from the drop-down list. Finally, *type* a 4-digit Asset ID in the box next to the category drop-down.

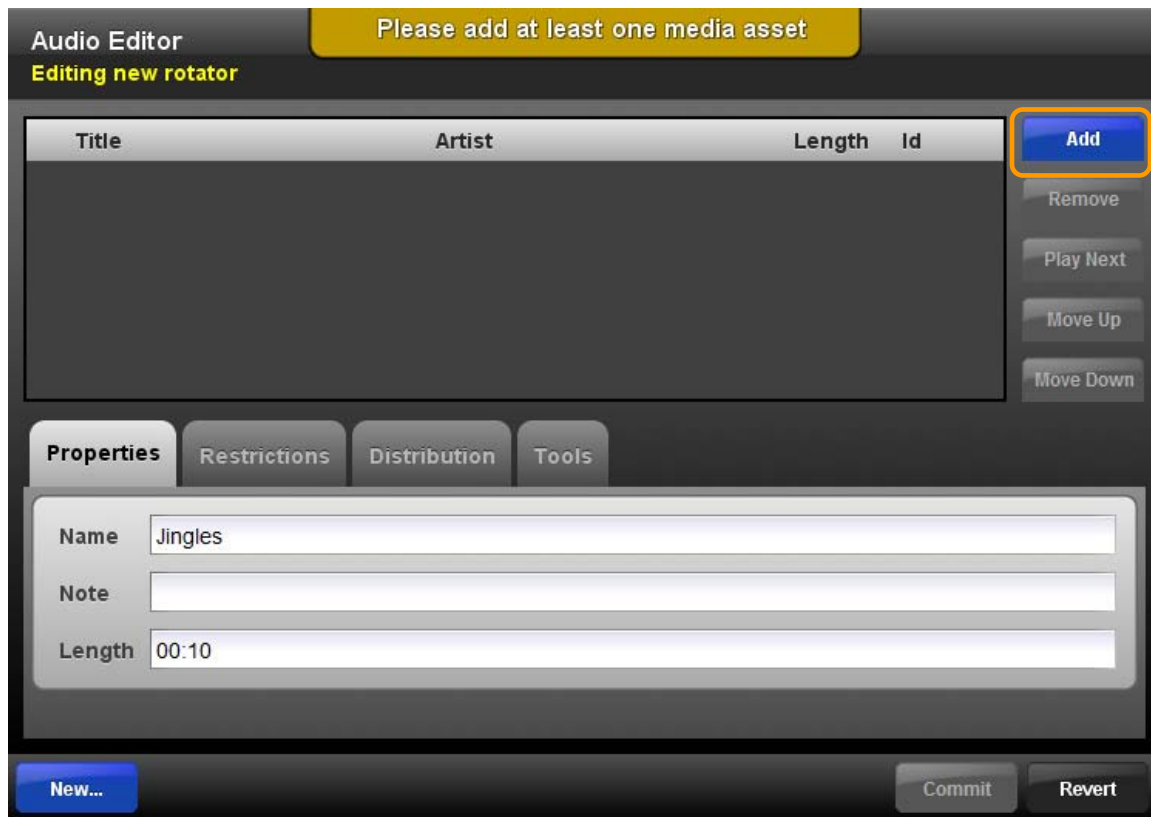
All entries on the Distribution tab are required. The Distribution tab label will retain its wavy red underline until all required fields have been entered.



Options on the [Tools Tab](#) will allow you to insert this rotator directly into a playlist.

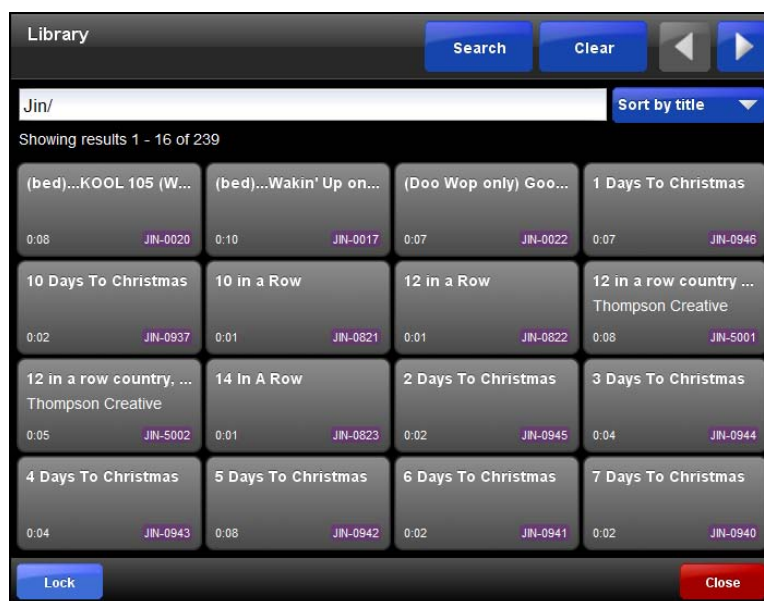
4

Click **Add** to begin adding assets to this rotator.



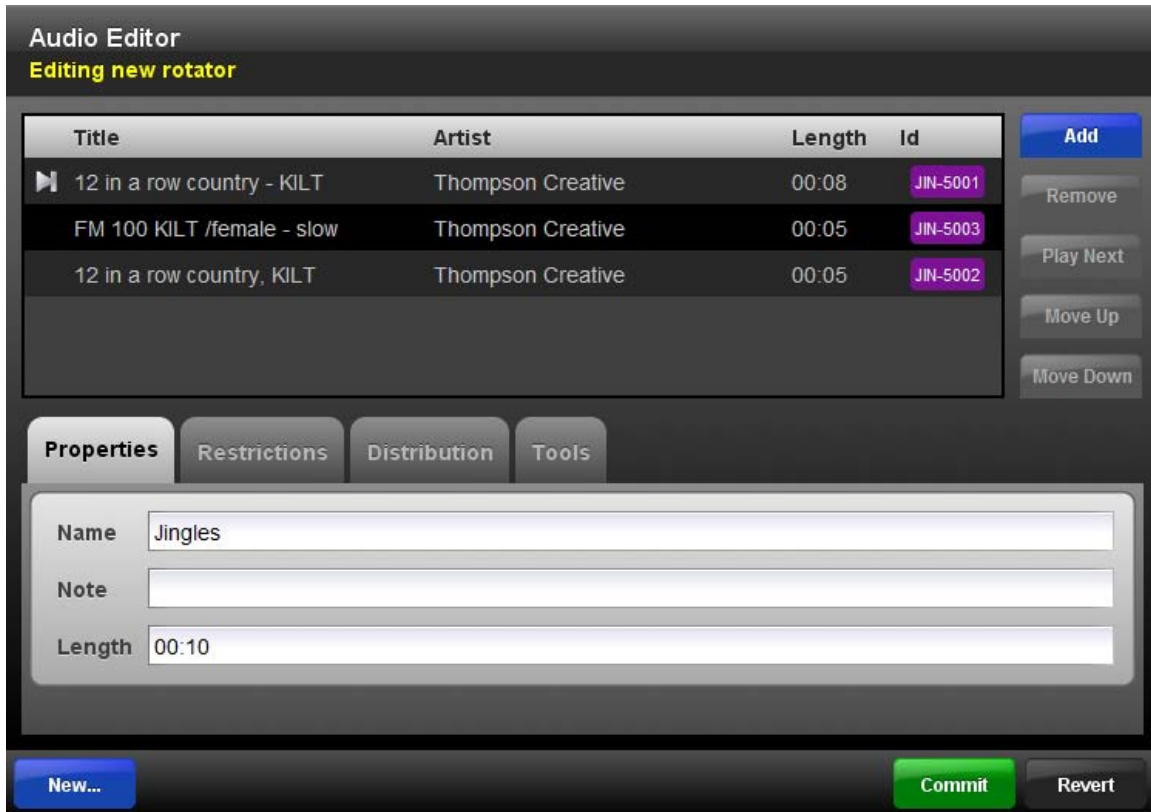
5

Clicking **Add** pops open a Library search tool. Search for and *click* on the **asset** to add the asset to the rotator.



6

Repeat the process to add each asset to the rotator.



Audio Editor
Editing new rotator

Title	Artist	Length	Id
▶ 12 in a row country - KILT	Thompson Creative	00:08	JIN-5001
FM 100 KILT /female - slow	Thompson Creative	00:05	JIN-5003
12 in a row country, KILT	Thompson Creative	00:05	JIN-5002

Buttons: Add, Remove, Play Next, Move Up, Move Down

Properties Restrictions Distribution Tools

Name: Jingles

Note:

Length: 00:10

Buttons: New..., Commit, Revert

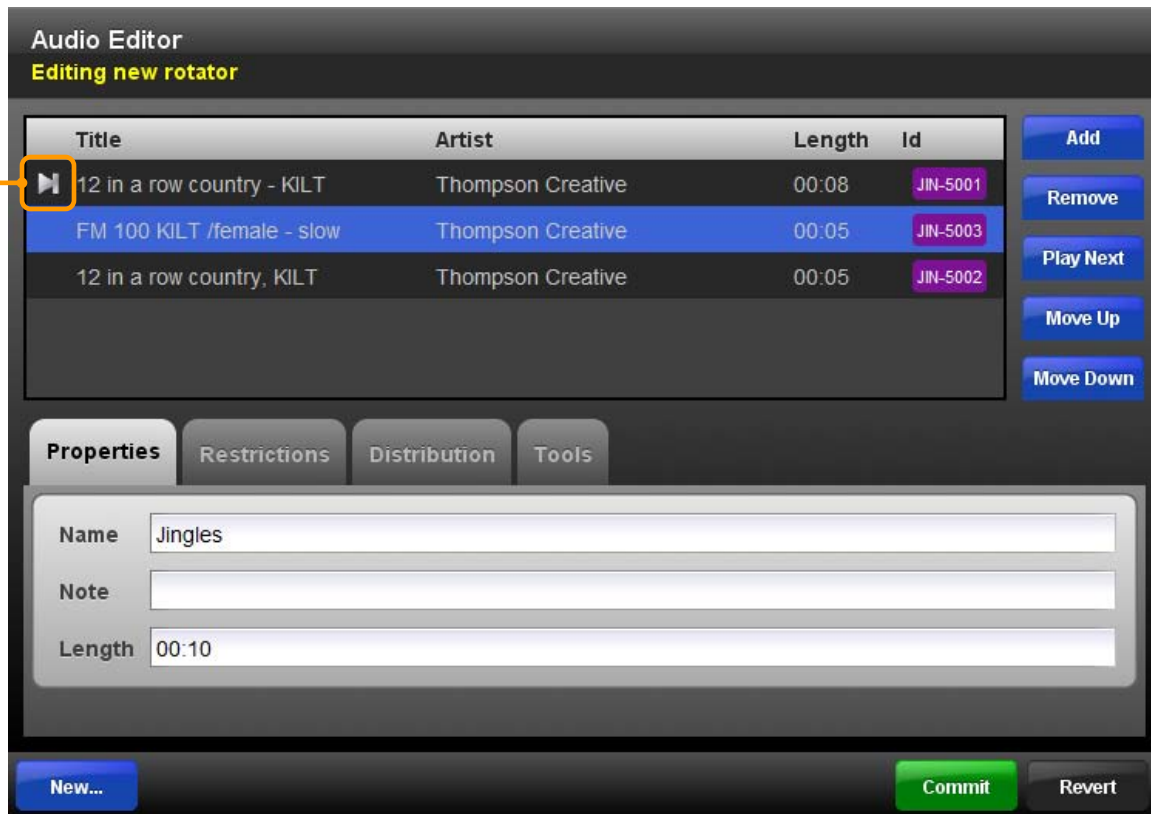
7

Click **Commit** to save the new rotator. Click **Revert** to undo the last unsaved change.

Editing Rotators in Audio Editor

With a rotator loaded in Audio Editor, operations can be performed on the rotator list.

The next-to-play icon indicates the current position of the next-to-play marker. After *clicking* to select an alternate media asset in the rotator, you can *click* the **Play Next** button to manually set the location of the next-to-play marker.



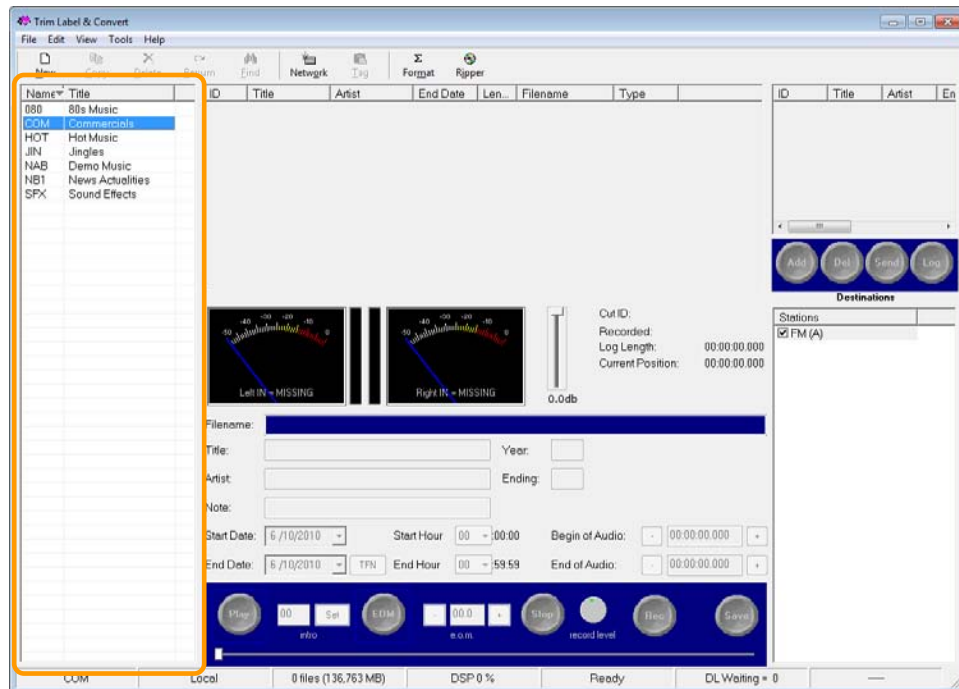
With an asset highlighted, it can be moved up or down in the play order or removed entirely. To add new assets to the rotator, *click* **Add** and follow the procedure outlined in the [Creating Rotators in Audio Editor](#) topic on page 149.

If you make a mistake while editing the rotator, *click* **Revert** to undo the last unsaved change. When all changes are complete, *click* **Commit** to save the new rotator.

Creating Rotators in TLC

1

In the left-hand category list, highlight the category to contain the new rotator.

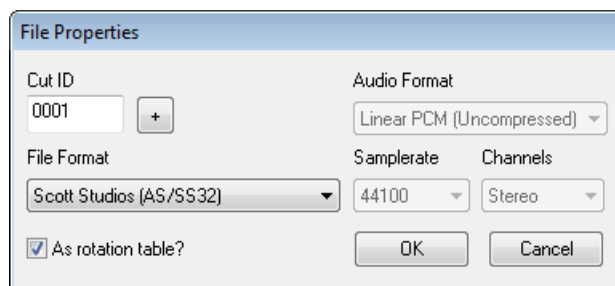


2

Click **File | New**.

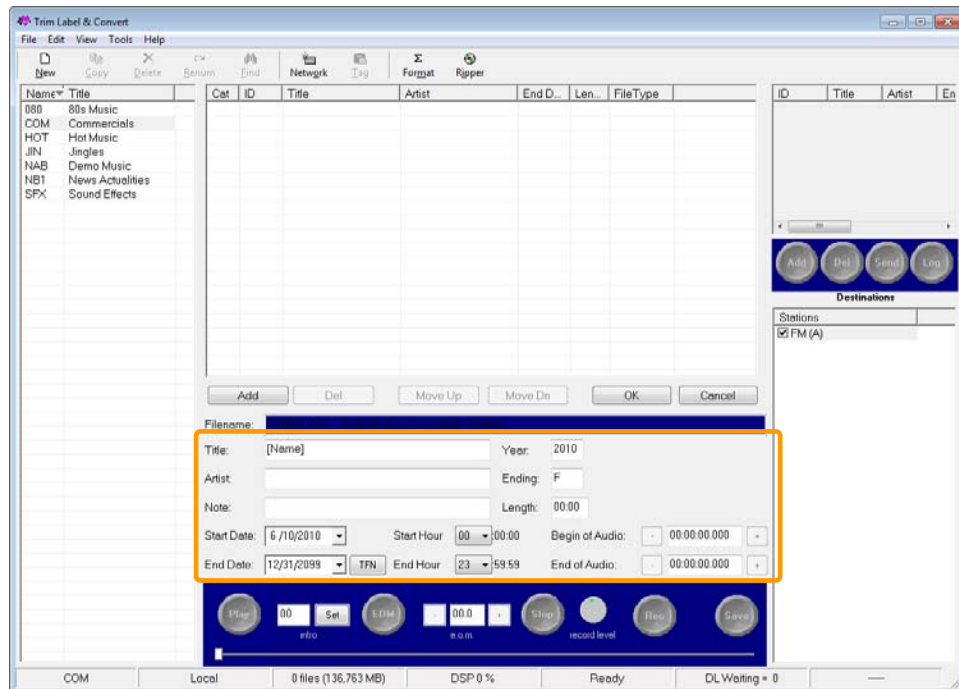
3

On the File Properties window, type a **Cut ID** media asset number for this rotator. Also *check* the **As rotation table?** checkbox.



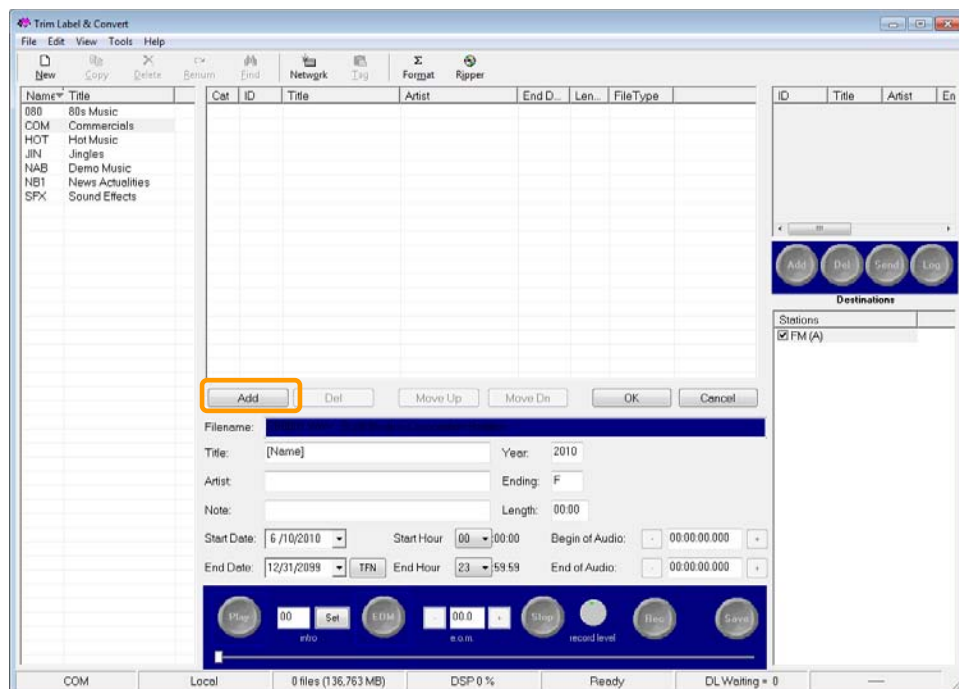
4

Set the metadata for this rotator. Type **Title**, **Artist** and trivia **Notes**. Set a **Start and End Date**, and optionally a **Start and End hour**. Also type an approximate **length**, representing an average length of the assets in this rotator.



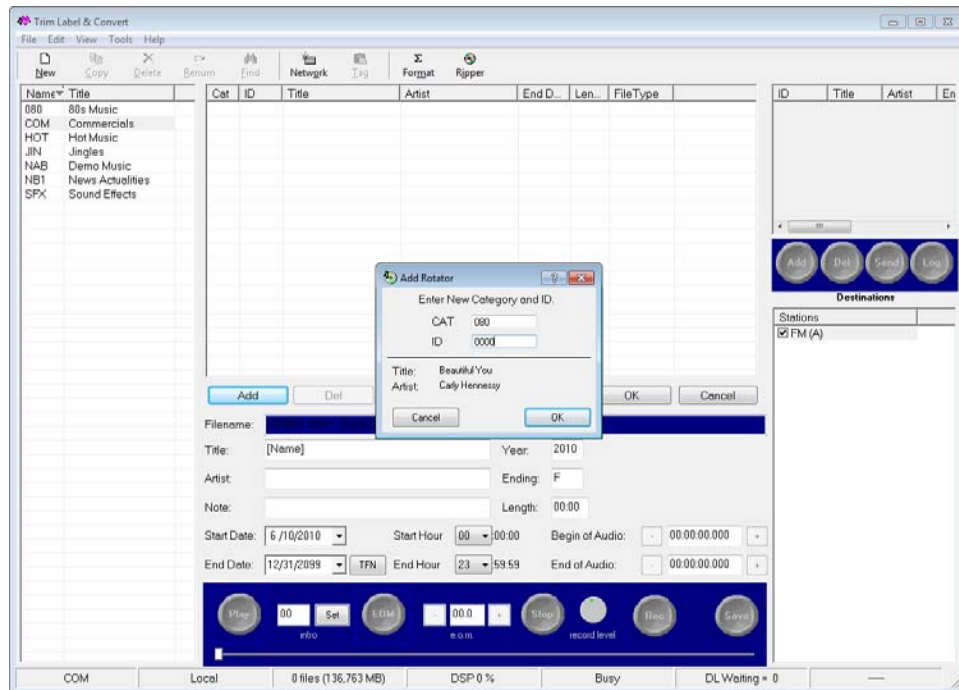
5

Click **Add** to add assets to this rotator.



6

On the **Add Rotator** window, type the **Category** code and **Media Asset ID** number of the element to add, and click **OK** to add the asset to this rotator.



Only assets on the local TLC machine will be “seen” as you add them to the rotator table. Elements that exist on the Central Server only will be displayed as [NOT FOUND].

7

Repeat step 6 for each asset to be added to this rotator. When all assets have been added, click **OK** to save your changes. Your rotator will be moved automatically to the upload queue. Click **Send** to upload the rotator to the selected destinations.

Editing Rotators Using TLC Bridge and TLC

1

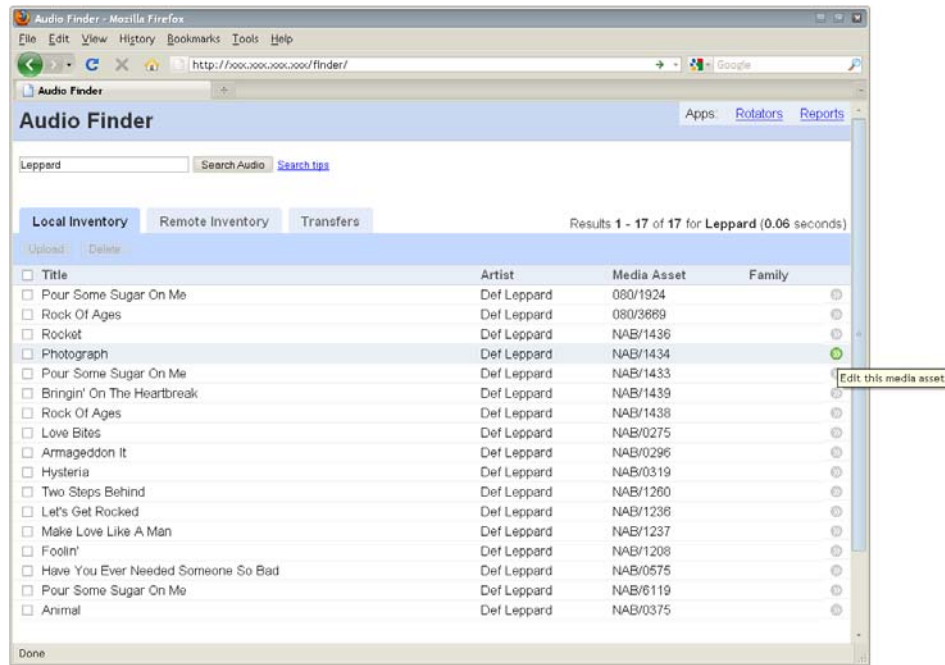
Open **Audio Finder** in the Central Server Web UI.

2

Use the **Search Audio** tool to find and select the rotator to be edited.

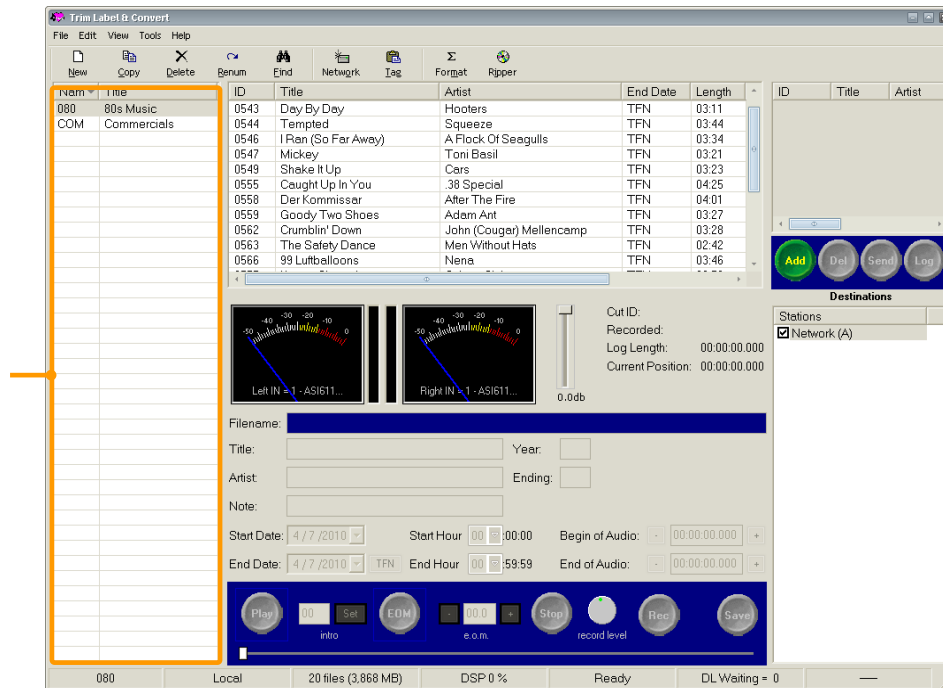
3

Click the green **Edit** button. TLC Bridge will automatically copy the file from the Server to the local TLC audio directory, and launch TLC.

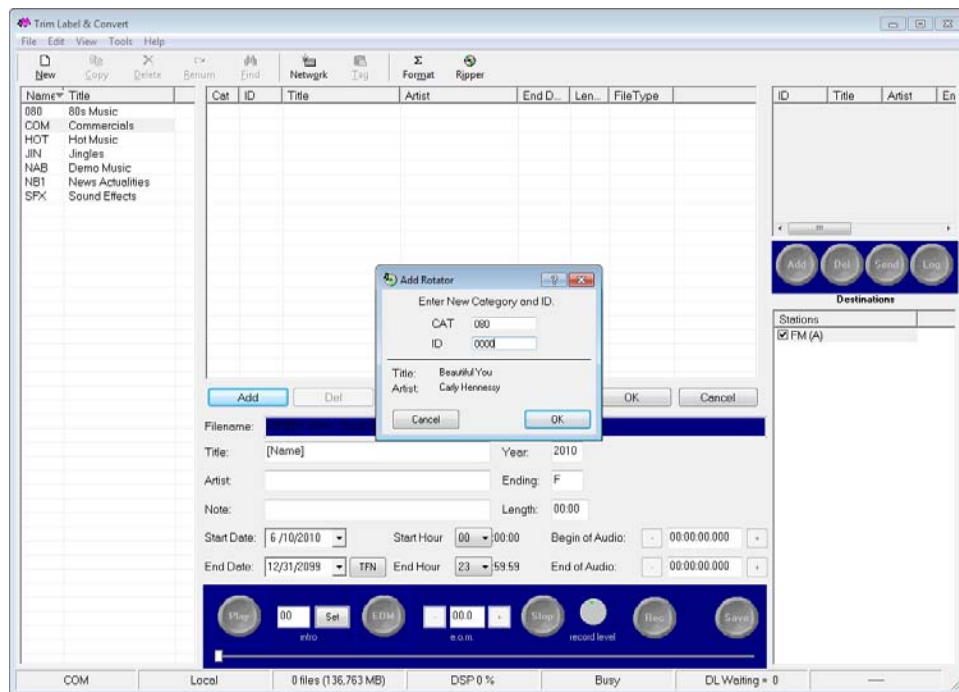


4

Select the **category** containing the rotator to edit from the left-hand category list.



On the **Add Rotator** window, type the **Category** code and **Media Asset ID** number of the element to add, and *click* **OK** to add the asset to this rotator.



Only assets on the local TLC machine will be “seen” as you add them to the rotator table. Elements that exist on the Central Server only will be displayed as [NOT FOUND].

To remove an element from the rotator, *click* on the **element** to delete and *click* the **Del** button. The position of elements in the rotator table can also be modified by selecting the element and *clicking* the Move Up and **Move Down** buttons.

7

When all changes have been made, *click* **OK** to save your changes. Your rotator will be moved automatically to the upload queue. *Click* **Send** to upload the rotator to the selected destinations.

Creating Rotators in the Central Server Web User Interface

Open the Central Server Web UI in an internet browser by entering the host name or IP address of the Central Server in the address field, along with [/rotators](#). For example, when the server name is [CS-Host](#), you would type [//cs-host/rotators](#).

1

Enter the basic details for the new rotator.

Field	Description
Media Asset	Select a category from the drop-down list and <i>type</i> a 4-character asset ID.
Name	Enter a descriptive title for the rotator.
Note	Optionally enter a note (trivia field) for the rotator.
Length	Enter the average length for the assets that will be added to the rotator in MM:SS format.
Distribution	Select the stations to which the rotator should be distributed.

2

When all basic details have been entered, *click* the **Add Entry** link. From the drop-down list, *select* the **Category** and *type* the 4-character **Media Asset ID** of the asset to add to the rotator.

Add Rotator Entry - Mozilla Firefox

File Edit View History Bookmarks Tools Help

Add Rotator Entry

Apps: [Audio Finder](#) [Reports](#)

Rotators

Add Rotator Entry

Please specify the media asset for the rotator entry. Select the play next checkbox to move the play rotation to this entry.

Media Asset*: 080

Play Next: ☐

Copyright 2009 © WideOrbit

You will receive a warning if the entered media asset does not exist.

The Play Next tag moves the next-to-play marker to this asset

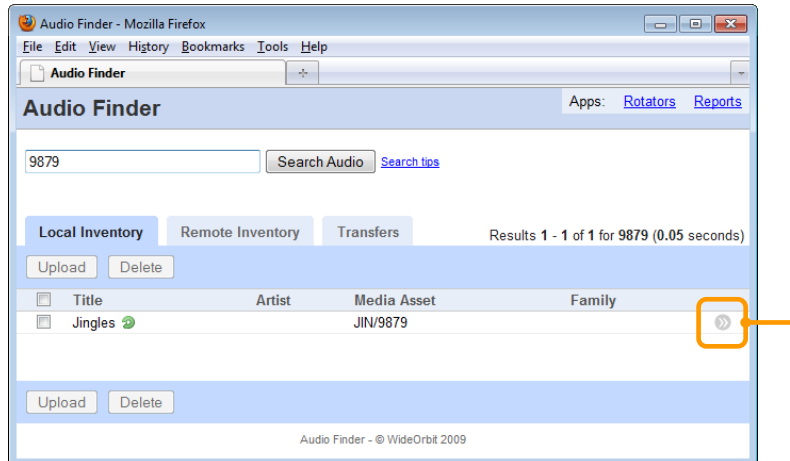
3

To add additional assets to the rotator repeat the process, *clicking* the **Add Entry** link and entering the details for the rotator entry. When all assets have been added to the rotator *click* the **Submit** link to save your changes.

Editing Rotators in the Central Server Web User Interface

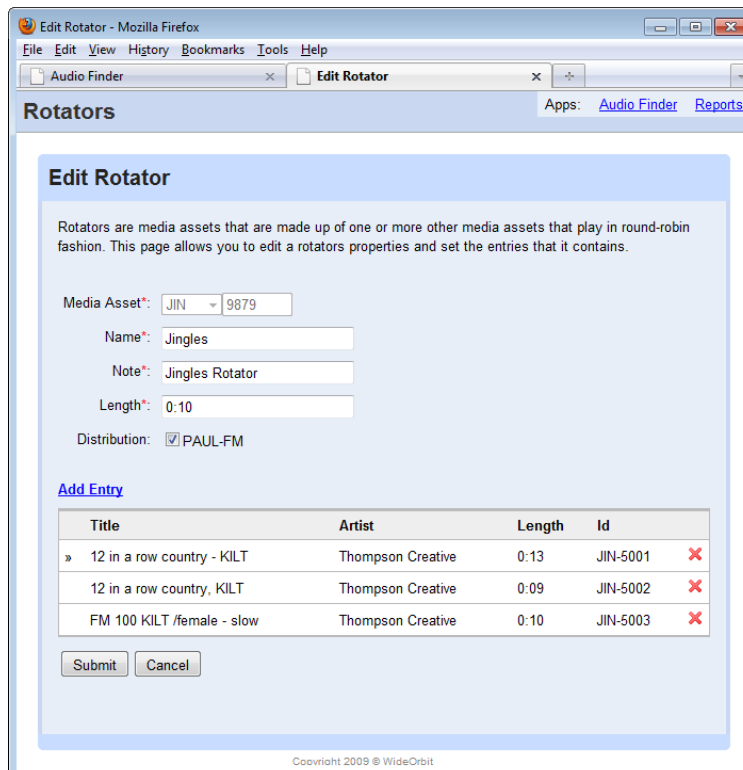
1

In Audio Finder, type the **name** or **Media Asset ID** in the search field. Click the **edit icon** to the right of the rotator to open the editing screen.



2

Clicking the **red X** next to an asset in the rotator removes that asset from the rotator (but does not delete the original audio.) Additional assets can be added to the rotator by clicking the **Add Entry** link. Clicking on an entry allows you to manually position the next-to-play marker. When all changes are complete, click **Submit** to save your changes.



Creating MSMA (Multi-station Media Assets)

A multi-station media asset (MSMA) is a new media asset type designed specifically for use in leader/follower systems. Playing an MSMA on a leader workstation results in different media asset being output from the leader and each follower. For example, consider the following MSMA:

Station	Title	Artist	Length	Id	Add Remove
WPSJ-FM	HOT 106 Legal ID		00:05	HOT-9999	
WPSJ-HD	Totally 80s Legal ID		00:07	080-0000	

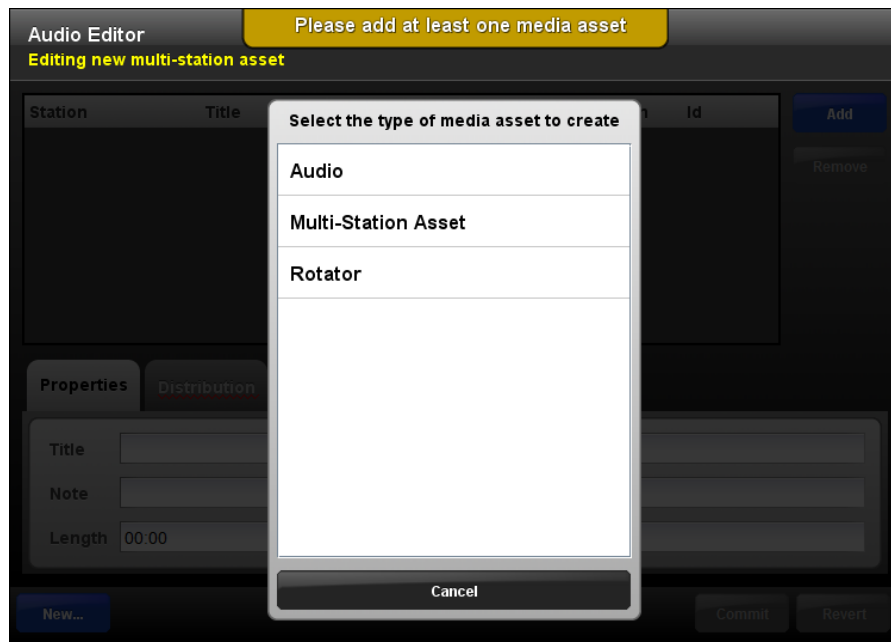
If this MSMA was played from the leader station (WPSJ-FM) during a simulcast, then:

- WPSJ-FM would play asset HOT-9999
- WPSJ-HD would play asset 080-0000

This allows the system to play the correct audio on the correct station while only requiring a single playlist event.

1

On the Workstation main screen, open Audio Editor by *clicking* on the red [Audio Editor](#) icon. Click **New** at the bottom of the Audio Editor screen and select **Multi-Station Asset** from the option list.



2

Complete the fields on the Properties Tab.



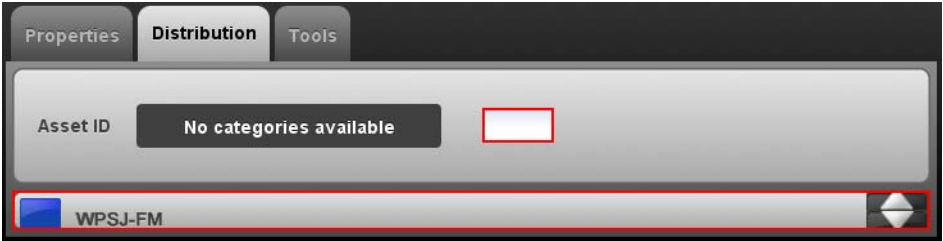
The screenshot shows the 'Properties' tab of a software interface. It contains three input fields: 'Title', 'Note', and 'Length'. The 'Length' field is pre-filled with '00:00'. Above the fields are three tabs: 'Properties', 'Distribution', and 'Tools'.

Field	Description
Title	Enter a title for this MSMA.
Note	Enter a note (trivia field) for this MSMA.
Length	Enter an average or estimated length for the media assets that will be added to this MSMA using MM:SS format. This is used to determine start times based on event length when logs are merged.

The MSMA cannot be saved to the Library until the Properties and Distribution settings are defined.

3

Complete the fields on the Distribution Tab. First select the radio station(s) where the new media asset will be saved. All radio stations entered in System Configuration will be available as a distribution target in this tab.

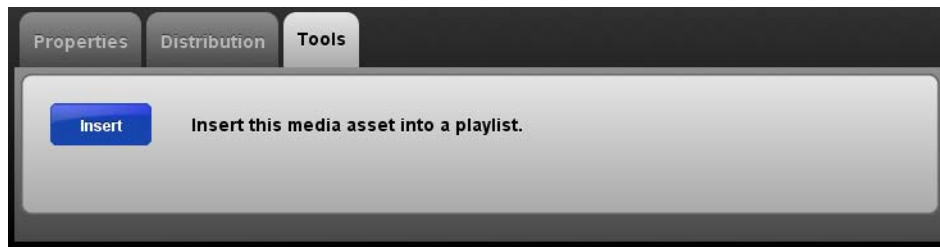


The screenshot shows the 'Distribution' tab of the software interface. It features an 'Asset ID' field with a dropdown menu. The dropdown menu is open, showing 'No categories available' and a list of radio stations, with 'WPSJ-FM' selected. A red box highlights the dropdown menu and the 'WPSJ-FM' selection.

After selecting a station, select a category from the drop-down list. Type the 4-character **asset ID** in the field to the right of [Asset ID](#).

4

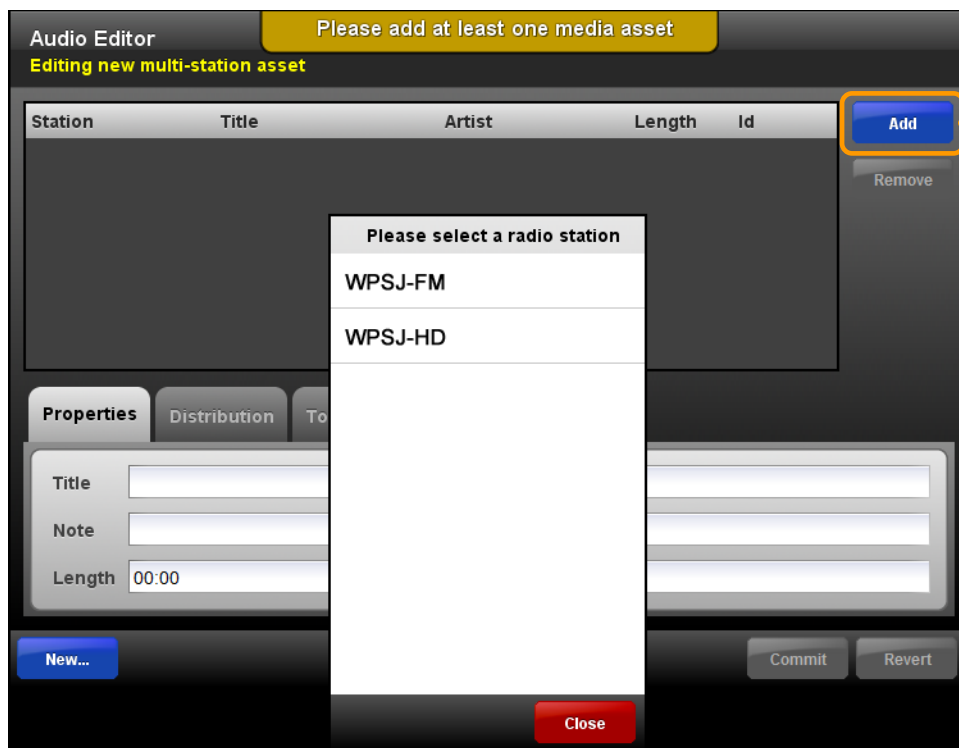
The **Insert** button on the Tools Tab may be used to immediately insert this MSMA into the Stack or Playlist.

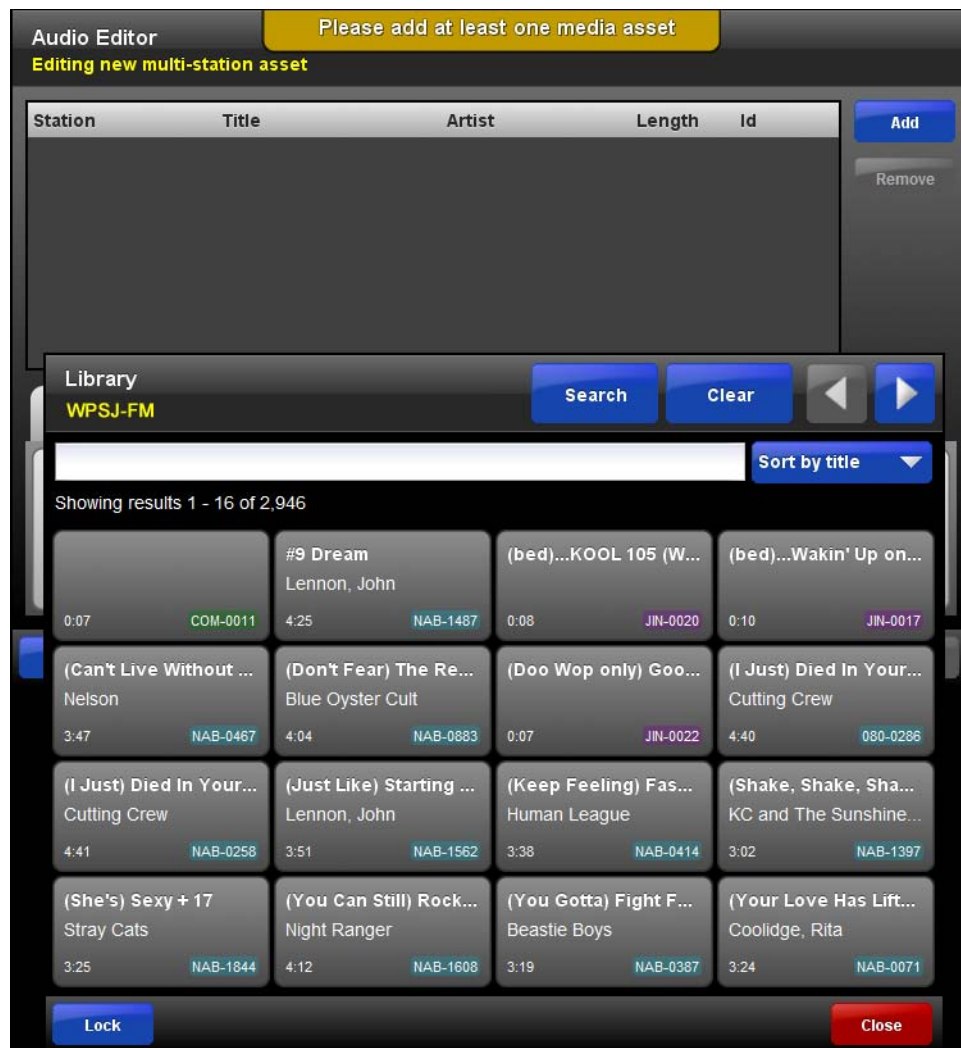


MSMAs can also be added to your Hotkey widget. Once you've finished building your MSMA, locate it using your Library widget and add it to your Hotkeys like you would add any other audio. The same behaviors apply when playing an MSMA from a Hotkey: Leader and Follower audio will play out of their respective stations just as if the MSMA had played from the Stack.

5

Create the MSMA table by *clicking* the **Add** button to add existing assets to the MSMA opening the Library sliding widget. MSMAs may contain media assets or rotators. You will be asked to select a station. This will restrict inventory options to assets available to a leader or follower station and ensure that the right audio plays on the right station.





Enter search criteria for the asset to add. *Click* the asset in the library to add it to the MSMA. Repeat these steps until you have added all of the assets for this rotator. You will need at least one asset for each station.

All assets added to the MSMA should be of the same duration.

Click the “Lock” button at the bottom left of the screen to keep the Library list open if you accidentally click outside the window.

6

When you have added all assets, *click* **Commit** to save your changes.

How Do I?

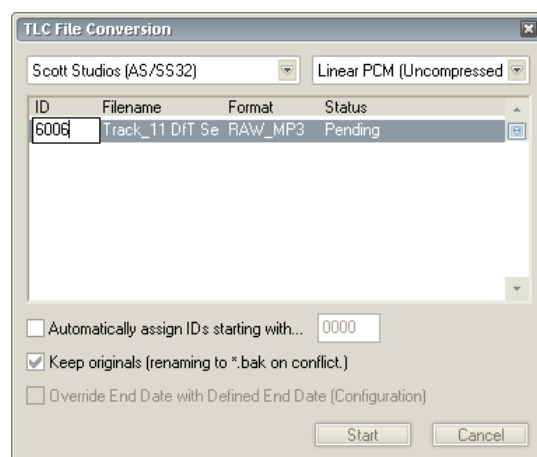
Creating and Editing Content

Feel to make copies of these *How Do I?* cheat sheets. Post them around the station. They are intended to offer simple reminders to help with common *WO Automation for Radio* tasks. We hope you will find them useful as you train (and re-train) your staff. If you have comments on these documents, would like to suggest improvements, or have ideas for future documents, please email rasdocuments@wideorbit.com.

...Use TLC to Convert Audio Files to *WOAFR* Format?

- 1 Copy or move the files to be converted to your local TLC Audio Directory, making sure to put the files in the right category.
- 2 In TLC, *double-click* on the correct category in the [Category Display](#).
- 3 Click on the file to convert in the [File List](#).

Multiple files can be selected by pressing the CTRL key while clicking on additional files, or contiguous blocks can be selected by pressing the SHIFT key while clicking the last file in a block.
- 4 Click the **Format** menu button. On the TLC File Conversion window, *select Scott Studios (AS/SS32)* from the destination automation system drop-down and your desired compression scheme.
- 5 Set the new ID number by *clicking* in the [ID](#) column, or check the option to [Automatically assign IDs](#).

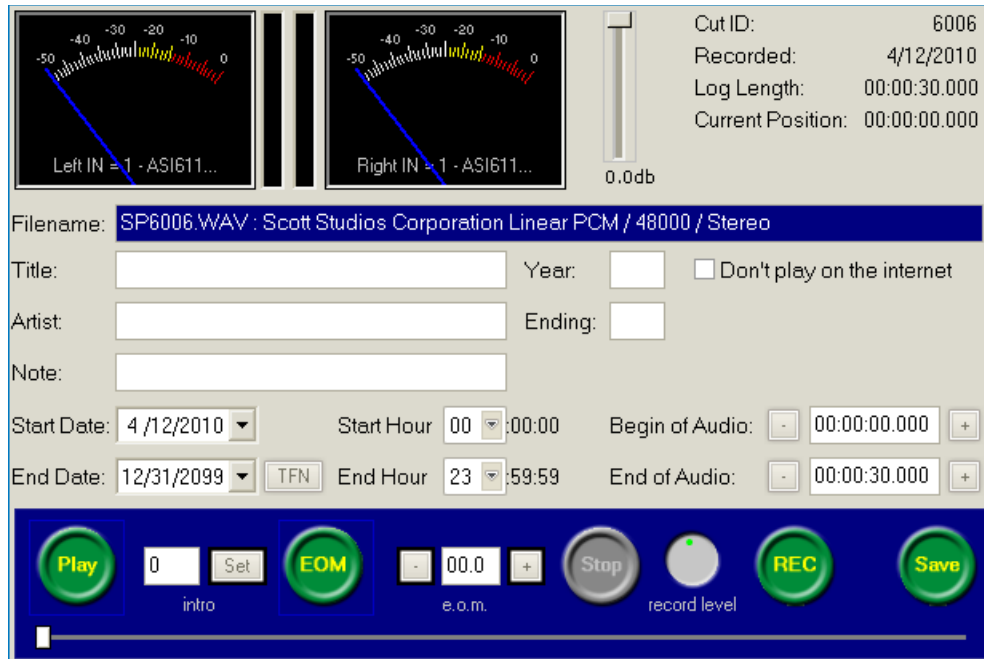


6

After setting each option, *click* **Start** to begin the conversion. The Status field for each file being converted will change to **Processing**, and then **Done**. When all files have been processed, *click* **Close** to close the converter.

7

You may need to edit the metadata of your newly converted files or make other edits. Locate and *double-click* on the file in the File List.



Make any necessary edits, including adding Title and Artist information and *click* **Save** to save your changes.

After editing your file, don't forget to add it to the Upload Queue and send it to a destination.

...Configure AMAI to Convert Audio Files to WOAFR Format?

1

Click on the **Media Importer** link in the [Configuration](#) section of the left-hand menu of the Central Server Configuration Web UI.

2

Add a [scan directory](#). Click the **Add Directory** link under [Directories](#) on the Central Server Configuration Web UI page.

Scan directories should already exist. AMAI will not automatically create directories as they are configured.

For a local directory, type the **path** to the scan directory in the [Path](#) field and click **Add Directory**.

Add Directory

Enter the path to be scanned below.

Enter a local path to import media content from a local path. Examples of valid local paths are /server/share /folder for OS X and Linux systems and \\server\share\folder for Windows systems. Drive letters may also be used (e.g. c:\folder) but may not work in all cases.

To import media content from an FTP site, enter ftp://<address>. Additional fields will appear for username, password and work folder.

Path*:

For a remote FTP directory, type the **address** to the directory in the [Path](#) field beginning with ftp://. Complete the fields detailing connection information and click **Add Directory**.

3-

Create at least one Import Rule. Click the **Add Rule** link under **Rules** on the Central Server Configuration Web UI.

Type a **Rule Name** and set the conditions and actions for this rule. Each Rule can have more than one set of conditions.

Save Rule

Rule Name*:

If

☐ Save to category: Asset number:

☐ Set title to:

☐ Set artist to:

☐ Set start date to: ☐ Set end date to:

☐ Set cue in to: (seconds) ☐ Set eom to: (seconds)

☐ Convert sample rate to:

☐ Convert compression to:

Send to:

Once the Rule is configured, *click* **Save Rule**.

4.

Apply your rules to your scan directories. *Click* on a configured **directory** from the main AMAI page.

Directories

Define the FTP sites and/or local folders to be scanned by Media Importer.

[Add Directory](#)

Path
<input type="text" value="\\prod\audio\NewRips"/>

Click the **Select Rule** link and *click* the **check-box** next to each desired rule. When all desired rules have been applied, *click* **Save Selected Rules** to save your changes and return to the Edit Directory screen.

...Import a New Asset Using Audio Editor?

1

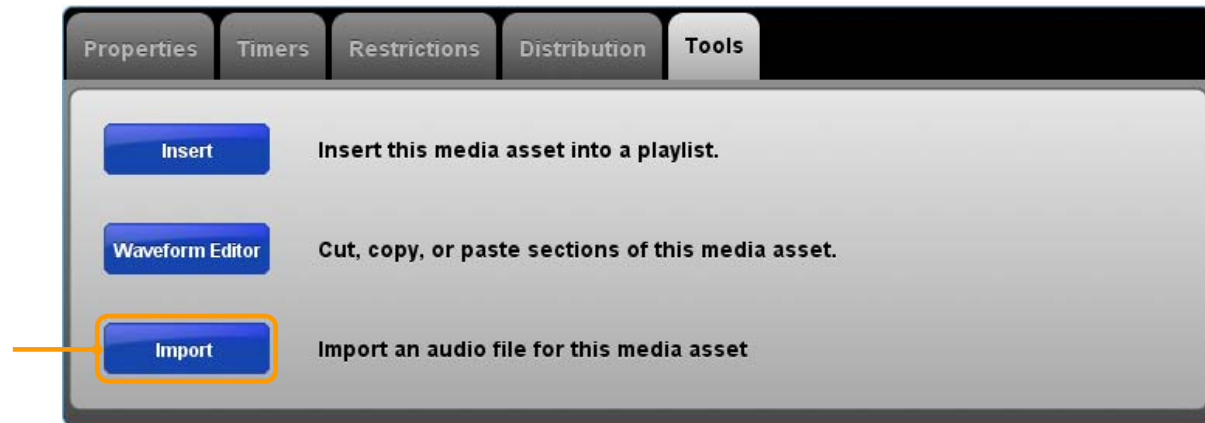
On the main Audio Editor window, *click* **New**.

2

From the list of available Media Asset types, *click* **Audio** to import an audio file.

3

On the **Tools** tab, *click* the **Import** button.



The external audio file can be imported first as in this example, or imported after the other Media Asset properties have been set. Some settings, like the settings on the **Distribution** tab, are required but the property tabs do not need to be completed in any particular order.

4

Browse to the location of the external audio file.

5

Select the external **audio file** from the available files in the results list and *click* the green **Accept** button.

6

If the audio includes metadata, the properties stored in the file will be listed in the **Imported** column. If metadata was manually added when this media asset was created, those properties will be listed in the **Current** column. By

clicking the **blue radio button** associated with a field in either column, you can select the metadata that will be stored when this file is saved.

When the metadata selections have been made, click the green **Accept** button to complete the import.

	Current		Imported
Title	<input type="radio"/>	<input type="text"/>	<input checked="" type="radio"/> <input type="text" value="House"/>
Artist	<input checked="" type="radio"/>	<input type="text"/>	<input type="radio"/> <input type="text"/>
Year	<input checked="" type="radio"/>	<input type="text" value="2010"/>	<input type="radio"/> <input type="text"/>
Note	<input checked="" type="radio"/>	<input type="text"/>	<input type="radio"/> <input type="text"/>

7

Set the attributes on the Asset's property tabs as needed. When all attributes have been set, click the **Commit** button to save your changes.

...Record a New Asset Using Audio Editor?

1

On the main Audio Editor window, *click* **New**.

You can also create new files from the Library widget. *Clicking* on the **New** button on the Library widget will launch the Audio Editor widget and allow you to record new audio.

2

Select the type of file to create. *Click* **Audio** to record a single audio file.

Audio Editor can create other asset types as well. *Rotators* allow you to rotate multiple audio files.

Multi-Station Media Assets (MSMAs) allow you to bundle multiple audio files under a single number for use on simulcast stations. For example, you can bundle an FM legal ID and a translator legal ID in one MSMA. When the single MSMA event is scheduled by traffic, the FM legal ID will play on the FM station and the translator legal ID will play through channels assigned to the translator.

3

Click the **Record** button to start recording. The timer on the left will start counting up, your level meters will become active, and the word **RECORDING** will display just below the level meters.

When you're done recording, *click* the **Stop** button.

You do not have to be in a specific tab to record.

4

Set the attributes for this recording.

You will probably roll through each tab as you set the properties for your new recording, but you should complete the required Distribution settings first. Only the settings on the Distribution tab are required, but Title, Artist and Start/End dates are strongly recommended.

On the [Properties Tab](#) type in this recording's [Title](#), [Artist](#), trivia [Notes](#) and release [Year](#). All fields are optional, but recommended as they will make searches easier later on.

In addition to these default attributes, you will also see any custom fields you have created.

On the [Timers Tab](#), you can edit the three main cue points within this audio file.

[Cue In](#) sets the point in the audio file where playback should begin, allowing you to trim leading silence. [Intro Ends](#) sets the intro time leading into the primary vocal or instrumental post. [EOM](#) marks the point where the system will segue to the next event in the playlist.

Clicking [Preview](#) will begin audio playback and move the red [current position](#) indicator. Clicking the [Set](#) button on the Timers tab will set the cue point at the current position indicator.

The [Restrictions Tab](#) allows you to set [Start](#) and [End Dates](#). Checking the **Do not play before** option and entering a date sets the file's [Start Date](#), while checking the **Do not play after** option and entering a date sets the file's [End Date](#).

The [Distribution Tab](#) controls properties related to the category and Asset ID of the loaded file as well as radio station assignments which will dictate how audio is distributed by your Central Server.

Options on the [Tools Tab](#) will allow you to insert this asset directly into a playlist. You can also perform basic edits on the file itself using the Waveform Editor.

5

When all attributes have been set, *click* the **Commit** button to save your changes.

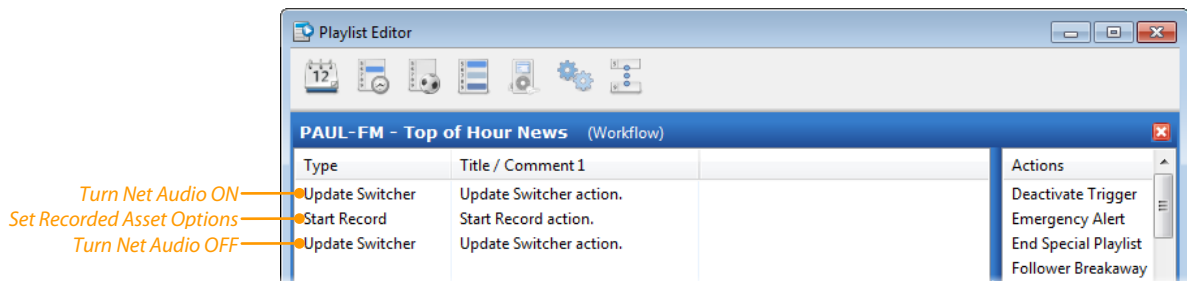
... Schedule a Net Capture Event?

Before configuring network recording events, network audio and closures should be wired to your audio switcher, successfully tested and configured in the Central Server Web Configuration UI. All recording events are configured in Playlist Editor as Background Events.

1 First, create any necessary Workflows. Launch Playlist Editor and *select* the **Workflows** option. Select the correct station from the drop-down list and *click* **Create** to create a new Workflow.

2 Type a **unique name** for this new Workflow and *click* **OK**. Double-click on the new **Workflow**, or *select* the **Workflow** and *click* **Edit**.

3 Create the Workflow, adding **Update Switcher** Workflow Actions and **Start Record** Workflow Actions as required. A typical Net Capture Workflow looks like this:



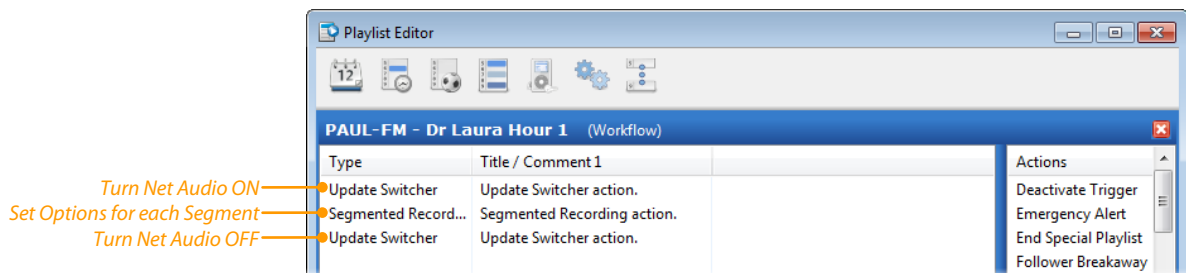
4 With the Workflow created, add it as a Background Event to the one of your templates or using your music scheduler.

If you want the Start Record Workflow to execute today, you will need to **Clear & Reimport** today's schedule. Keep in mind that this process will discard any changes made in the Workstation Stack. Creating and inserting net record events at least a day in advance will allow the system time to insert them cleanly into the daily schedule and eliminates the need to Clear & Reimport.

... Schedule a Multi-segment Net Capture Event?

Before configuring network recording events, network audio and closures should be wired to your audio switcher, successfully tested and configured in the Central Server Web Configuration UI. All recording events are configured in Playlist Editor as Background Events. Also have the clock for the program you will be recording handy. It will contain important information concerning closures and segment timing.

- 1 First, create any necessary Workflows. Launch Playlist Editor and *select* the **Workflows** option. Select the correct station from the drop-down list and *click* **Create** to create a new Workflow.
- 2 Type a **unique name** for this new Workflow and *click* **OK**. *Double-click* on the new **Workflow**, or *select* the **Workflow** and *click* **Edit**.
- 3 Create the Workflow, adding **Update Switcher** Workflow Actions and **Segmented Recording** Workflow Actions as required. A typical Multi-segment Net Capture Workflow looks like this:



- 4 The new Workflow must be added to the playlist. To schedule this event for today only, open today's playlist and add the Workflow as a Background Event. The playlist will be updated immediately and automatically.

If this Segmented Recording event will be a recurring event, you may add it to your music scheduler or to a Playlist Editor Template.

If the Segmented Recording event is added using your music scheduler, to execute the event today you may need to re-export your music schedule. If you choose to schedule the event using templates, re-apply your formats for today.

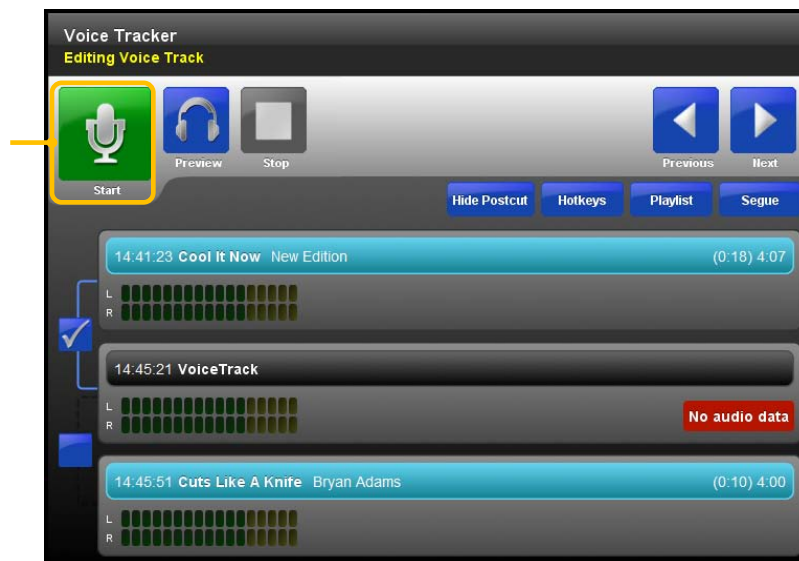
...Voice Track a Daypart?

1

To open the Voice Tracker widget, select a voice track to record in the Playlist and *click* the **Edit Voice Track** button at the bottom of the Playlist Widget.

You are not limited to voice tracking just today. To load playlist for future scheduled days, *click* the **More** icon on the Playlist widget and *select* **Voice Tracks** from the list of options. If more than one station is configured for this instance of workstation, *select* the right **station** and then select the day to voice track.

You will cycle through each step of the Voice Tracking process by clicking the green microphone button.



2

Click the **green microphone button** (labeled **Start**) to start the precut playback. By default, the precut will begin playing back 10 seconds from the EOM.

If the precut is a non-audio event, you will be able to begin recording your voice track immediately as there will be no precut audio to play back.

3

Click the **green microphone button** (now labeled [Start VT](#)) when you are ready to record the voice track.

If the precut reaches EOM before you click Start VT, the recording will start automatically.

4

If there is an audio postcut visible, *click* the **green microphone button** (now labeled [Postcut](#)) to start playing the postcut event.

If the postcut is a non-audio event or has been hidden by enabling the Hide Postcut option, the third press of the Start button will perform all of the following tasks instead of allowing you to start a Postcut:

- Halt the playback of the media asset before the voice track
- Halt the recording of the voice track
- Set the EOM of the voice track such that the playlist entry following the voice track will begin playing immediately at airtime.

5

Click the **green microphone button** (now labeled [Stop VT](#)) to stop recording.

The voice track is not saved until you click the Next or Previous buttons, the Save button at the bottom of the screen, or the Segue button to open the Segue Editor.

6

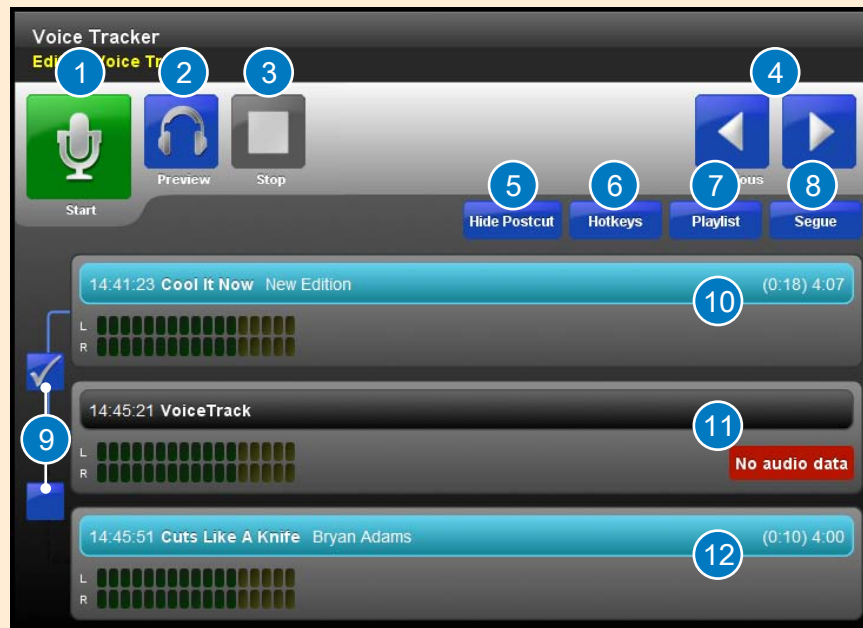
Optionally, *click* the **Preview** button to review the voice track sequence from the precut preview. Repeat steps 2-5 if you need to re-record the voice track.

7

To continue voice tracking, *click* the **Next** button to jump to the next voice track in the schedule. The Voice Tracker widget will display a message stating [Media Asset Saved](#) when the voice track has been saved.

8

Return to the Playlist widget when you have finished and saved the last voice track. If necessary, *click* the **Close** button at the bottom of the Playlist widget's voice track tab.



Ref	Button/Field	Description
1	Start Button	This button is used to progress through the voice tracking process. Its function changes for each new step.
2	Preview Button	Used to review the voice track sequence after recording and before saving.
3	Stop Button	Cancels the voice tracking process to let you start over.
4	Previous/Next Buttons	Used to jump to the previous or the next voice track in the schedule. Clicking either button after recording will also save the recorded voice track.
5	Show/Hide Postcut	Shows or hides the postcut if the system has the Hide Postcut function enabled. See note on next page for more discussion of this feature.
6	Hotkeys Button	Opens a sliding palette with configured hotkeys, allowing the user to play hotkey audio while recording voice tracks. Click the Lock button to keep the palette enabled and open while voice tracking.
7	Playlist	Opens a sliding widget displaying the playlist currently being voice tracked, showing previous and upcoming events.
8	Segue	Allow users to edit segues between the precut, completed voice tracks, and postcut.
9	Linking	Used to link the voice track to events above and/or below it offering enhanced protection—a voice track will not play if one of the linked event(s) fails to cue.
10	Precut	This will be the audio you will be voice tracking out of.
11	Voice Track	The voice track entry will display No audio data until audio is recorded.
12	Postcut	If shown, this will be the audio you will be voice tracking into.

...Voice Track Using the Distant City Voice Tracker?

- 1 The Remote Voice Track module must be launched and connected before recording any voicetracks. *Double-click* on the **RVT desktop icon**. On the Login screen, *select* the correct **Server Name** from the drop-down list and *click* **Login**.

A log window will appear after VTX starts successfully. Do not close or exit this window. Closing the window will disconnect VTX.

- 2 With the RVT module launched, *double-click* the **VT32 desktop icon**.
- 3 *Click* the orange **Next** arrow to the right of the stack to get to the first voice track slot to be recorded.
- 4 *Click* **Begin Session** (or *press* the **SPACE** bar) to start playing the first snippet.
- 5 When you are ready to record the voice track, *click* the **Record VT** button (or *press* the **SPACE** bar) to begin recording.
- 6 When you want the postcut event to start, *click* the **VT EOM** button (or *press* the **SPACE** bar). The voice track will continue recording, but you will hear the postcut audio allowing you to talk over the postcut intro.
- 7 *Click* the **Stop Record** button (or *press* the **SPACE** bar) to end the recording.

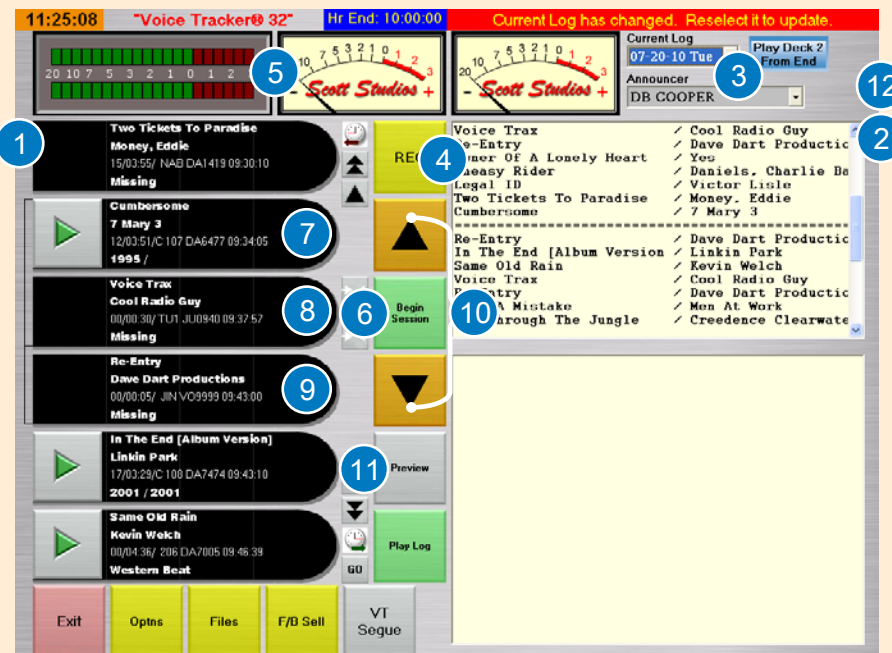
8

When the voice track sequence is complete, there will be a play button displayed to the left allowing you to play back the recorded voice track. You may also *click* the **Preview** button to preview the entire precut/voice track/postcut sequence.

If you need to re-record the voice track (to modify the audio or improve the timing between events) *click* **Begin Session** and repeat steps 4-7.

If the voice track sequence is acceptable, *click* the orange **Next** arrow to advance to the next voice track. The voice track is saved and sent automatically when you click the orange arrow.

If you are at the end of the daypart you are voice tracking you may *click* **Exit** to close DCVT or select another day to begin voice tracking.



Ref	Button/Field	Description
1	Stack	Many events in the stack may appear to be missing. You may only see play buttons next to events immediately before and after a voice track position.
2	Front/Backsell Window	Shows a list of events before and after each voice track. The dotted line represents the current voice track position.
3	Announcer/Daypart	If you are voice tracking for multiple stations, use the Announcer drop-down list to switch between the schedules for the different stations. Use the Current Log drop-down to select the day to voice track.
4	Record Ready	Activates the system meters to set microphone levels.
5	Level Meters	Shows volume levels of precuts, voicetracks and postcuts.
6	Action Button	This button is used to progress through the voice tracking process. Its function changes for each new step.
7	Precut	This will be the audio you will be voice tracking out of.
8	Voice Track	The voice track being recorded.
9	Postcut	If shown, this will be the audio you will be voice tracking into.
10	Previous/Next Buttons	Used to jump to the previous or the next voice track in the schedule. Clicking either button after recording will also save the recorded voice track.
11	Preview	Used to review the voice track sequence.
12	Change Notification	If the schedule is changed at the radio station and you have already recorded voice tracks, you will receive a notification the schedule has been updated. Clicking the notification will clear the red message bar.

... Edit an Existing Asset Using Audio Editor?

- 1 Load an asset in Audio Editor. One way to do this is to select the asset in the Library Widget and *click* the **Edit** button.
- 2 Click the **Waveform Editor** button to open the waveform editor for this asset.
- 3 The Waveform Editor allows you to modify an audio file by cutting, copying and pasting regions of audio. Before cutting or copying a region, that region must first be selected. Regions can be selected one of two ways:
 - 1 By swiping the waveform with your mouse. This approach works best when dealing with simple waveforms as it can be difficult to accurately pinpoint the desired begin and end points of your region.
 - 2 By marking the begin point and the end point of the region using the **braces** buttons during audio playback. The left-hand brace button sets the begin point, while the right-hand brace sets the end point.
- 4 Once a region is selected, *press* the **cut** or **copy** button. You can then position the cursor in the file and paste the region from the clipboard, or *click* **Accept** to save your changes without pasting the region back into the file.

The brace buttons only function during preview playback, dropping the begin- or end-point markers when pressed while the audio is playing.

To clear a selected region, click on the Selected from label. Any set begin or end points will be cleared in the file.

Edits made in the Waveform Editor are destructive. You may use the **Undo** and **Redo** buttons during the editing process, but any changes made are saved to the original audio file once you *click* **Accept**.

...Create a Rotator?

1

On the main Audio Editor window, *click* **New**. Select the type of file to create. *Click* **Rotator** to create a new rotator.

You can also create new files from the Library widget. *Clicking* on the [New](#) button on the Library widget will launch the Audio Editor widget and allow you to create a new media asset.

2

Set the attributes for this rotator.

On the [Properties Tab](#) type in this recording's [Title](#), [Artist](#), trivia [Notes](#) and release [Year](#). All fields are optional, but recommended as they will make searches easier later on.

The [Restrictions Tab](#) allows you to set [Start](#) and [End Dates](#). Checking the **Do not play before** option and entering a date sets the file's [Start Date](#), while checking the **Do not play after** option and entering a date sets the file's [End Date](#).

The [Distribution Tab](#) controls properties related to the category and Asset ID of the loaded file as well as radio station assignments which will dictate how audio is distributed by your Central Server.

Options on the [Tools Tab](#) will allow you to insert this rotator directly into a playlist.

3

Click **Add** to begin adding assets to this rotator. Once the Library search tool opens, search for and *click* on the asset to add the asset to the rotator. Repeat the process to add each asset to the rotator.

4

Click **Commit** to save the new rotator. *Click* **Revert** to undo the last unsaved change.

...Create a Multi-Station Media Asset (MSMA)?

1

On the main Audio Editor window, *click* **New**. Select the type of file to create. *Click* **Multi-Station Asset** to create a new MSMA.

You can also create new files from the Library widget. *Clicking* on the **New** button on the Library widget will launch the Audio Editor widget and allow you to create a new media asset.

2

Set the attributes for this MSMA.

On the **Properties Tab** type in the **Title**, trivia **Notes** and **Length** in MM:SS format.

On the **Distribution Tab** select the radio station(s) where the new media asset will be saved. After selecting a station, select a category from the drop-down list. Type the 4-character **asset ID** in the field to the right of **Asset ID**.

The **Insert** button on the Tools Tab may be used to immediately insert this MSMA into the Stack or Playlist.

3

Create the MSMA table by *clicking* the **Add** button to add existing assets to the MSMA, opening the Library sliding widget. Select a station, restricting inventory options to assets available to a leader or follower station and ensuring that the right audio plays on the right station.

Enter search criteria for the asset to add. *Click* the asset in the library to add it to the MSMA. Repeat these steps until you have added all of the assets for this rotator. You will need at least one asset for each station.

All assets added to the MSMA should be of the same duration.

4

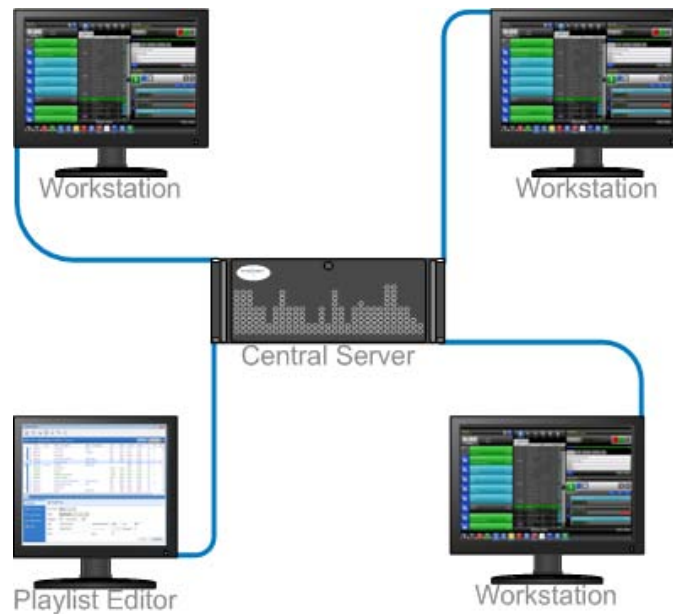
When you have added all assets, *click* **Commit** to save your changes.

Section 3

Scheduling Content

Introducing Playlist Editor

Playlist Editor is a tool providing an interface to manage, edit, store, manage and distribute playlists. Central Server performs tasks related to merging and storing playlists which can be accessed simultaneously by Workstation and multiple copies of Playlist Editor. Each application accessing the centrally-stored playlist will immediately see changes made by other users.



Sequential and Background Events

Playlist Editor allows you to integrate two different types of events into your final schedule. [Sequential events](#) will appear in the Workstation Stack widget. A good example of sequential events are the songs, liners and commercials—the audio events—that will play over the course of the day. As the name implies, these events will execute sequentially one after the other in the order in which they appear in the schedule.

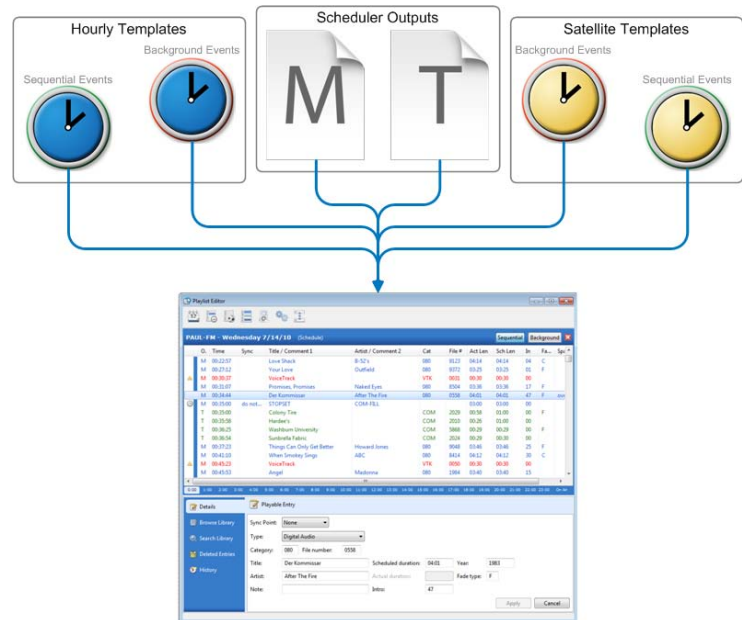
In contrast [background events](#), or fixed entries, are items in the schedule that execute at a fixed time rather than playing an audio event. These events execute in the background and do not appear in the Stack widget making them a good choice for commands to control audio switchers or automatically record network feeds.

About Satellite and Hourly Templates

In the typical radio station most sequential events will be scheduled in a music or traffic scheduler and imported into the daily playlist. Actions and events not scheduled in your music and traffic software can be integrated into your daily schedule using [templates](#).

Each template will contain events for one hour of a day although templates can be repeated in the same day or on different. Templates are especially useful to stations like News/Talk stations that do not schedule music using a music scheduler.

Playlist Editor combines all of these different elements—sequential and background events from hourly and satellite templates as well as output from your music and traffic scheduling software—and creates a single schedule file for each day.



Combining Music Schedulers and Playlist Editor Templates

There are as many ways to set up your station in Playlist Editor as there programmers, but there are some guidelines that will make your planning easier.

If you use traffic scheduling software, you should use it only to schedule commercial audio. Remember commercial break times in the traffic scheduler should match as closely as possible the Merge Point times in the music scheduler or Playlist Editor templates.

Merge32, the genetic ancestor of Playlist Editor, referred to Hourly Templates as **Hourly Clocks** and Satellite Templates as **Jock Clocks**. Jock Clocks were used to load and unload media assets associated with a specific network announcer that would fire based on closures from the network during satellite programs, as well as any background recordings or time-based events.

A common “best practice” is to insert automation functionality like Workflows and Merge Points in to the playlist using Hourly Templates and Hourly Formats, and to use Satellite Templates and Formats for voice-specific network liner commands. This allows you to easily accommodate late-minute satellite jock changes. Of course there are many other valid ways the two layers can be used.

Music-only Stations

Music Schedule		All non-commercial audio events, Merge Points and Sequential automation commands should be scheduled using your music scheduling software and exported as part of your music schedule/automation export. Your music scheduler can also be used to manage background events like Workflows and background recordings.
Hourly Templates	<i>Sequential</i>	Typically not used.
	<i>Background</i>	Typically not used.
Satellite Templates	<i>Sequential</i>	Typically not used.
	<i>Background</i>	Typically not used.

Music Stations with Satellite Dayparts

Music Schedule		All non-commercial audio events, Merge Points and Sequential automation commands for non-satellite hours should be scheduled using your music scheduling software and exported as part of your music schedule/automation export. Your music scheduler can also be used to manage background events like Workflows and background recordings for non-satellite hours.
Hourly Templates	<i>Sequential</i>	Satellite hour Merge Points, Workflows and non-commercial audio events (exclusive of elements fired by the network by GPI).
	<i>Background</i>	Typically not used.
Satellite Templates	<i>Sequential</i>	Typically not used.
	<i>Background</i>	Satellite hour GPI-fired and time-based events. This can include jock-specific media assets like liners as well as network recording events.

Satellite-only Stations

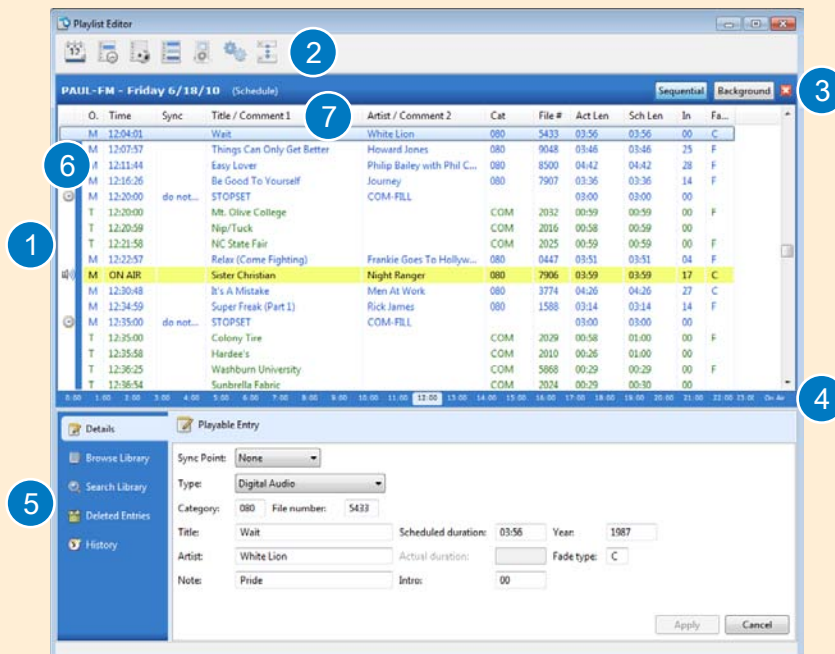
Music Schedule		Typically not used.
Hourly Templates	<i>Sequential</i>	Satellite hour Merge Points, Workflows and non-commercial audio events (exclusive of elements fired by the network by GPI).
	<i>Background</i>	Typically not used.
Satellite Templates	<i>Sequential</i>	Typically not used.
	<i>Background</i>	Satellite hour GPI-fired and time-based events. This can include jock-specific media assets like liners as well as network recording events.

About Formats

A [Format](#) is a schedule of how Templates and export files from scheduling programs should be combined during the schedule creation process. [Standard Formats](#) can be created for every day of the week to apply both Hourly and Satellite templates. [Step-by-step procedures to create and manage formats are available as part of the Formats topic.](#)

Hour	Monday		Tuesday	
	Hourly Template	Sat Template	Hourly Template	Sat Template
0	<i>JS Emo Goth Hourly</i>	<i>JS Emo Goth SAT</i>	<i>JS Emo Goth Hourly</i>	<i>JS Emo Goth SAT</i>
1	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
2	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
3	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
4	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
5	<i>Syn Mornings Hourly</i>	<i>Syn Mornings SAT</i>	<i>Syn Mornings Hourly</i>	<i>Syn Mornings SAT</i>
6	<i>Syn Mornings Hourly</i>	<i>Syn Mornings SAT</i>	<i>Syn Mornings Hourly</i>	<i>Syn Mornings SAT</i>
7	<i>Syn Mornings Hourly</i>	<i>Syn Mornings SAT</i>	<i>Syn Mornings Hourly</i>	<i>Syn Mornings SAT</i>
8	<i>Syn Mornings Hourly</i>	<i>Syn Mornings SAT</i>	<i>Syn Mornings Hourly</i>	<i>Syn Mornings SAT</i>
9	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
10	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
11	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
12	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
13	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
14	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
15	<i>D-Ry Twilights Hourly</i>	<i>D-Ry Twilights SAT</i>	<i>D-Ry Twilights Hourly</i>	<i>D-Ry Twilights SAT</i>

Getting to Know the Playlist Editor Screen



Ref	Button/Field	Description
1	Playlist Pane	Shows the currently selected playlist, displaying color-coded events. <ul style="list-style-type: none"> Events in blue were imported from the Music file Events in green were imported from the Traffic file Events in black are from the fill process, or were manually inserted in Workstation's Stack or Playlist widgets Events in red are unavailable if the audio file is missing or is not available to the radio station. A small "yield" symbol will display in the far left column next to unavailable events.
2	Menu Bar	Offers quick access to Playlist Editor functions
3	Event Type Toggle	Sequential/Background events toggle
4	Jump Bar	Allows you to quickly jump to a specific hour or to the current on-air event.
5	Detail Pane	Offers five useful tabs: <ul style="list-style-type: none"> Details shows details about the currently selected cut Browse Library or Search Library allows you to search for and insert audio events Deleted Entries shows events deleted from the currently selected playlist History displays a list of recent activity
6	Information Column	Shows icons offering insight into scheduled events. The speaker icon indicates the current on-air event, the clock icon indicates a synced event, while the yield alert icon indicates events that are missing or have other error conditions.

- 7 Playlist Columns Most of the Playlist Columns are self-explanatory. The visible columns can be customized, but show this information by default:

Origin	Displays how the event was placed into the playlist.
M	—Music file import
T	—Traffic file import
H	—Hourly Template
S	—Satellite Template
F	—Filled by Ruleset
I	—Manual inserted within Playlist Editor
Time	Displays the scheduled time for the event.
Sync	Will show if the event has a Sync Point assigned, and of which type (Hard Sync, Soft Sync, Timing Target or Do Not Move).
Title/Comment 1	Title/Comment 1 for the event.
Artist/Comment 2	Artist/Comment 2 for the event.
Category	Category of the audio event.
File Number	The Media Asset number of the audio file.
Actual Length	The length of the audio from Cue In to EOM.
Scheduled Length	The duration of the file as specified by the music or traffic system.
Intro	User-set intro time of this audio event in seconds.
Fade	The user-set ending code. C for cold, and F for fade.

Basic Building Blocks

As you prepare to schedule your *WideOrbit Automation for Radio* system, there are some basic building blocks that must be set up.

[Workflows](#) are automation commands that allow *WOAFR* to interact with the outside world. Workflows are composed of pre-defined Workflow Action that can be executed by your *WO Automation for Radio* system,

For example a Workflow designed to record a top-of-hour newscast may contain Workflow Actions that will:

1. Update an audio switcher, selecting and activating the news satellite channel (an [Update Switcher](#) Workflow Action).
2. Load an audio asset, set the file's attributes and begin recording (a [Start Record](#) Workflow Action).
3. Update the audio switcher to de-select and turn off the satellite channel (a second [Update Switcher](#) Workflow Action).

By including all of these actions in a single macro Workflow the entire sequence can more easily be scheduled, increasing efficiency and accuracy.

Remember that all Workflows, Hourly Templates and Satellite Templates must have a unique name.

The other building block that must be set up before being called upon in a scheduling program or *WOAFR* template is a [Segment Ruleset](#).

Many times commercial breaks need to be a specific length, particularly when working with satellite or network programming. If the schedule coming from traffic has too few commercials to fill an entire break, there may be timing problems when airing network programming. Segment Rulesets allow the system to fill incomplete breaks using material from a specified category. For example, if a break needs to contain 3:00 but traffic only schedules 2:30, *WO Automation for Radio* can pick content equaling the remaining :30 from a pool of material specified by a Segment Ruleset.

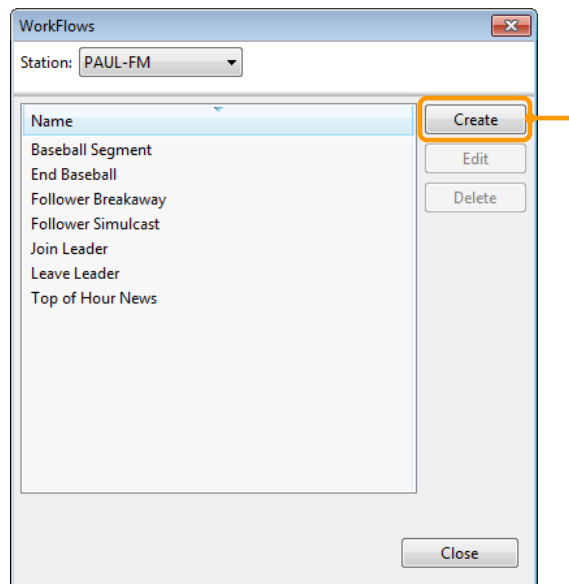
Creating Workflows

1

Launch Playlist Editor and *select* the **Workflows** option. If Playlist Editor is already open, *select* the **Workflows** option from the toolbar.

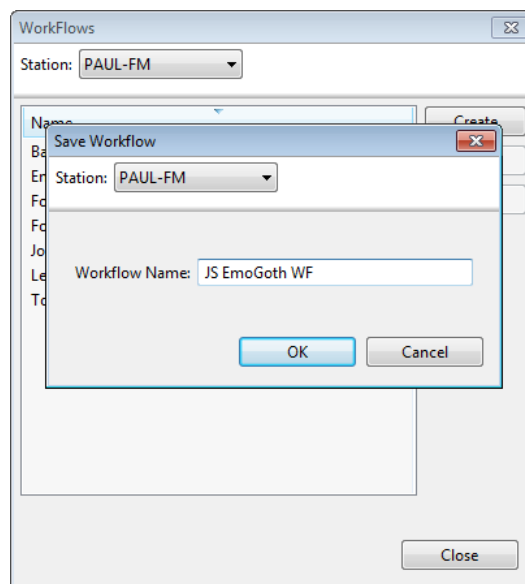
2

Select the correct station from the drop-down list and *click* **Create** to create a new Workflow.



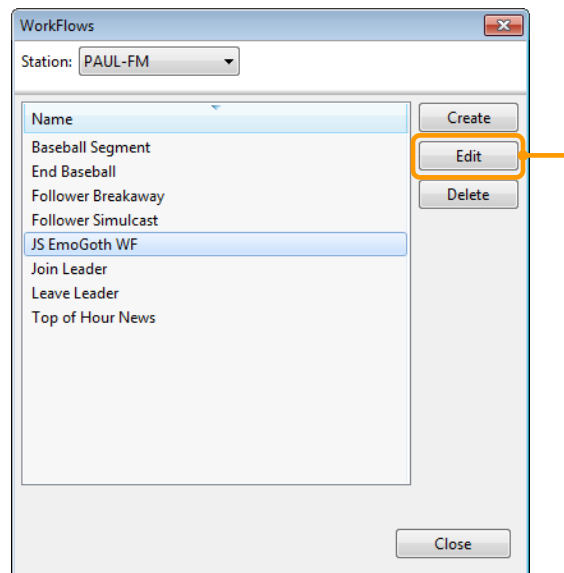
3

Type a **unique name** for this new Workflow and *click* **OK**.



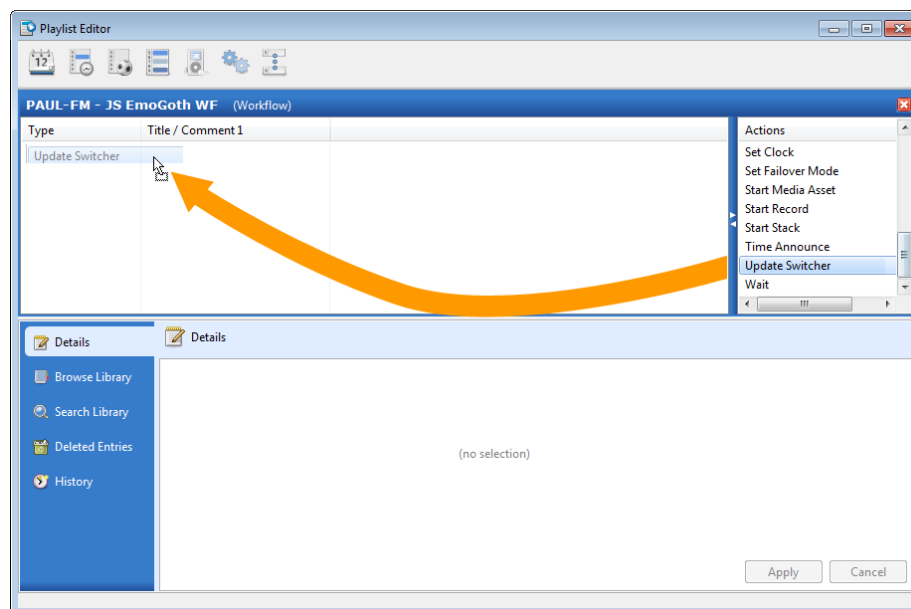
4

Double-click on the new **Workflow**, or select the **Workflow** and click **Edit**.



5

From the list of available Workflow Actions, *select* and drag in the desired **Workflow Action**.



6

Enter the details required for the Workflow Action. Continue adding Workflow Actions until the Workflow is complete.

Update Switcher

Send commands to switchers configured in the Devices page of the Central Server Configuration Web UI.

Create Update Switcher

☒ Always execute this action

☐ Allow execution on standby systems

Device to update: SWITCHER on PAUL-DS

LEADER FOLLOWER [In 3] [In 4] [In 5] [In 6] [In 7] [In 8]

FM-TRANSMITTER

HD-TRANSMITTER

OK

Cancel

Field	Notes
Always Execute this Action	When checked, the action will be performed even if the workflow is aborted by the operator by advancing the Stack or if the previous action has an error. Check this option only on the last action in a workflow.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
Device to Update	From the drop-down list, select a switcher. An input and output grid is displayed based on the device configuration.
In/Out Matrix	Use the grid to activate or deactivate channels on the switcher. <i>Click</i> once to activate (green), <i>click</i> twice to deactivate (red), and <i>click</i> a third time to clear the selection. Input and Output names are displayed in the grid as entered in Device Server configuration. A number is displayed if there is no name entered.

Wait

Waits a specific amount of time or until an external signal is received before advancing to the next action in the workflow or the playlist.

Create Wait

☐ Always execute this action

☐ Allow execution on standby systems

☒ Wait this amount of time: 00:00:00

☐ Wait until this external signal is received: None

☐ Wait until either of the above events

OK Cancel

Field	Notes
Always Execute this Action	When checked, the action will be performed even if the workflow is aborted by the operator by advancing the Stack or if the previous action has an error. Check this option only on the last action in a workflow.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
Wait This Amount of Time	Specify a time in MM:SS format.
Wait Until This External Signal is Received	Select from a list of all configured GP Inputs.
Wait Until Either of the Above Events	The system will wait the amount of time specified or the external signal is received, whichever comes first.

Start Record

The Start Record action is used to record a single file as opposed to segmented recording which records multiple files.

Field	Notes
Always Execute this Action	When checked, the action will be performed even if the workflow is aborted by the operator by advancing the Stack or if the previous action has an error. Check this option only on the last action in a workflow.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
Audio Input	From the drop-down list select the audio input where the audio is recorded. The selections refer to the device and channel numbers of the audio cards configured on the workstation where the workflow is scheduled. Remember the system identifies devices and channels starting with 0 instead of 1.
Category	From the drop-down list select the category where the recorded file will be saved.
Media Asset Number	Type a 4-character asset ID for the new recording.

Title	Type the text that will appear in Workstation's Title field.
Artist	Type the text that will appear in Workstation's Artist field.
Trivia	Type in specific text or select the option to have the system automatically store the recorded date and time in the trivia field.
Start/End Date	Type the start and end dates for the recorded file, using either the MM/DD/YY format or by entering 0 to represent the date the segments are recorded, or +n where n is the number of days to set the Start or End Date past the record date. The date entered will be adapted to the system's regional date settings.
Start/End Hour	Type the start and end hour for the recorded file, using either 24-hour time format or by entering 0 to represent the hour in which the audio is recorded, or +n where n is the number of hours to set the Start or End Hour past the record hour.
Start Recording	Keep the option to start the recording Immediately when the Workflow executes.
Maximum Recording Duration	Specifying a time for the maximum recording duration (HH:MM:SS) will prevent the system from recording for longer than anticipated if the End Trigger is not received.
Allow Playback While Recording	Allows the media asset to be played back on the air while it is still being recorded. This is sometimes referred to as playchase or netchase. See note below.
End Trigger	From the drop-down list, select the GP input that will stop the completed audio recording.
Wait for This to Finish Before Moving On	When enabled, this option forces the system to wait for the recording to reach either the Maximum Recording Duration or to receive the End Trigger before continuing to the next action in the Workflow (or next event in the playlist).
Distribution	After expanding the Distribution section, select from the list of available radio stations and family friendships for distribution of the segments.
Audio Parameters	After expanding the Audio Parameters section, select the audio format and sample rate for the recorded audio file.

To take advantage of the Playchase function the media asset must be recorded on the same audio channel that will be used for playback, allowing the system to use the buffer on the audio card to playback while recording. There must also be at least five seconds of recording before scheduling playback on-air.

When the media asset is playing in the Workstation Stack, the countdown clock will display the amount of time that was recorded when it started playback. For example, if the media asset had been recording for 30 seconds before playback, the countdown clock would display 0:30 until the media asset actually reached its last 30 seconds of playback.

Segmented Recording

This Workflow Action sets options allowing *WOAFR* to create background recordings of multi-segment programming.

Create Segmented Recording

☐ Always execute this action

☐ Allow execution on standby systems

Audio Input:

Use default input

Category:

080

Title:

Segmented Recording action.

Artist:

Trivia:

☐ Show recorded date/time in trivia

Start Date:

End Date:

Start Hour:

End Hour:

Start recording:

Immediately

Maximum Recording Duration:

00:00:00

☐ Wait for this to finish before moving on

Distribution

☐ PAUL-FM

Audio parameters

☒ PCM ☐ MP2

Sample rate: 44.1K

Cut-specific parameters: Applies to only one cut in the series

Number	End trigger	Max Duration	Wait before starting next segment
<div><div>-</div><div></div></div>	None	00:00:00	00:00:00
<div><div>+</div></div>			

Start Date must contain either an explicit (Format: M/d/yy) or relative (Format:+H) value.

OK

Cancel

Field	Notes
Always Execute this Action	When checked, the action will be performed even if the workflow is aborted by the operator by advancing the Stack or if the previous action has an error. Check this option only on the last action in a workflow.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
Audio Input	From the drop-down list select the audio input where the audio is recorded. The selections refer to the device and channel numbers of the audio cards configured on the workstation where the workflow is scheduled. Remember the system identifies devices and channels starting with 0 instead of 1.
Category	From the drop-down list select the category where the segments will be saved.

Title	Type the text that will appear in Workstation's Title field.								
Artist	Type the text that will appear in Workstation's Artist field.								
Trivia	Type in specific text or select the option to have the system automatically store the recorded date and time in the trivia field.								
Start/End Date	Type the start and end dates for the segments to be recorded, using either the MM/DD/YY format or by entering 0 to represent the date the segments are recorded, or +n where n is the number of days to set the Start or End Date past the record date. The date entered will be adapted to the system's regional date settings.								
Start/End Hour	Type the start and end hour for the segments to be recorded, using either 24-hour time format or by entering 0 to represent the hour in which the segment is recorded, or +n where n is the number of hours to set the Start or End Hour past the record hour.								
Start Recording	Keep the option to start the recording Immediately when the Workflow executes.								
Maximum Recording Duration	Specifying a time for the maximum recording duration (HH:MM:SS) will prevent the system from recording for longer than anticipated if the End Trigger is not received. This setting is a total of ALL segments. Maximum recording duration for individual segments is set in the Cut-Specific Parameters section.								
Wait for This to Finish Before Moving On	When enabled, this option forces the system to wait for the recording to reach either the Max Recording Duration or to receive the End Trigger before continuing to the next action in the Workflow (or next event in the playlist).								
Distribution	After expanding the Distribution section, select from the list of available radio stations and family friendships for distribution of the segments.								
Audio Parameters	After expanding the Audio Parameters section, select the audio format and sample rate for the recorded segments.								
Cut-specific Parameters	<p>After expanding the Cut-specific Parameters section, configure each setting:</p> <table> <tr> <td>Number</td><td>Type a 4-character asset ID to identify the segment.</td></tr> <tr> <td>End Trigger</td><td>From the drop-down list of configured inputs, select the closure that will stop this segment recording.</td></tr> <tr> <td>Max Duration</td><td>Type the maximum recording duration for each segment. This will prevent the system from recording longer than anticipated if the End Trigger is not received.</td></tr> <tr> <td>Wait before...</td><td>Type the amount of time to wait before starting to record the next segment.</td></tr> </table>	Number	Type a 4-character asset ID to identify the segment.	End Trigger	From the drop-down list of configured inputs, select the closure that will stop this segment recording.	Max Duration	Type the maximum recording duration for each segment. This will prevent the system from recording longer than anticipated if the End Trigger is not received.	Wait before...	Type the amount of time to wait before starting to record the next segment.
Number	Type a 4-character asset ID to identify the segment.								
End Trigger	From the drop-down list of configured inputs, select the closure that will stop this segment recording.								
Max Duration	Type the maximum recording duration for each segment. This will prevent the system from recording longer than anticipated if the End Trigger is not received.								
Wait before...	Type the amount of time to wait before starting to record the next segment.								

Start Media Asset

Play a specified media asset on a specified audio card output.

Field	Notes
Always Execute this Action	When checked, the action will be performed even if the workflow is aborted by the operator by advancing the Stack or if the previous action has an error. Check this option only on the last action in a workflow.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
Media Asset	Select the category and asset ID to specify the media asset to play. The title will be displayed in the third field depending on the asset ID entered. Click the Browse/magnifying glass button to search for a media asset. In the Search dialog, enter the search criteria and use the scroll bar to view the list. Double-click on the desired media asset to select and close the search box.
Output	From the drop-down list, select the audio card output that will be used to play the media asset. Note that if the selected output is currently in use, the Start Media Asset will be mixed with the asset currently playing.
Dead Roll	Enter a dead roll time in HH:MM:SS format. Dead Roll is defined as the combined amount of time to wait and play the selected media asset, allowing for exact to-the-second timing. For example, if the Dead Roll is set at 10 seconds and the selected media asset has a length of 8 seconds, this action will wait 2 seconds before playing. If the media asset length is longer than the dead roll value, the media asset will play immediately.
Wait For This To Finish Before Moving On	The system will wait for the media asset to finish playing before moving on to the next action in the Workflow.

Set Clock

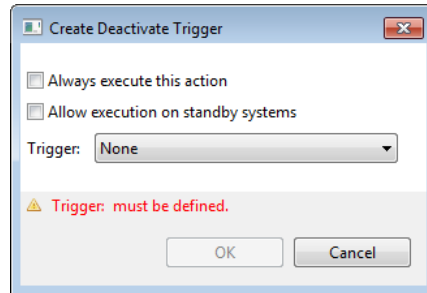
Sets the system time when a GP Input is received.

The screenshot shows a 'Create Set Clock' dialog box. It has two checkboxes: 'Always execute this action' and 'Allow execution on standby systems'. Below these, there is a 'Trigger:' dropdown menu currently set to 'None'. Then, 'Set Clock To:' is followed by two spinners for 'minutes' (set to 00) and 'seconds' (set to 00). Below that, 'Don't change clock more than:' is followed by a spinner for 'minutes' (set to 02). At the bottom, there is a red warning icon and text: 'Trigger: must be defined.' and two buttons: 'OK' and 'Cancel'.

Field	Notes
Always Execute this Action	When checked, the action will be performed even if the workflow is aborted by the operator by advancing the Stack or if the previous action has an error. Check this option only on the last action in a workflow.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
Trigger	From the drop-down list, select the configured GP input that will initiate the action.
Set Clock To:	Select the Minutes (00-59) and Seconds (00-59) to set the clock when the trigger is received.
Don't Change Clock More Than	This parameter restricts the amount of time the Set Clock action can change the system time (from 2 to 15 minutes). For example, if the restriction is set at 2 minutes and the Set Clock time is set to 58:30, if the trigger is received at 55:30, it will not set the system time because it would be more than two minutes ahead.

Deactivate Trigger

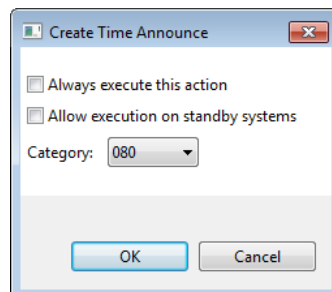
“Turn off” a specific GP Input so the system will disregard any closures received on that input.



Field	Notes
Always Execute this Action	When checked, the action will be performed even if the workflow is aborted by the operator by advancing the Stack or if the previous action has an error. Check this option only on the last action in a workflow.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
Trigger	From the drop-down list, select the configured GP input. Note that the drop-down list is in alphabetical order, not in the order inputs were entered in configuration.

Time Announce

When the Workflow Action plays, the system looks in the specified category for a media asset in the format “SPHHMM” that is closest to the system time (using 24-hour time). For example, a Time Announcement at 11:50 a.m. requires a media asset in that category named SP1150.wav, while a Time Announcement at 11:50 p.m. requires a media asset file named SP2350.wav.



Field	Notes
Always Execute this Action	When checked, the action will be performed even if the workflow is aborted by the operator by advancing the Stack or if the previous action has an error. Check this option only on the last action in a workflow.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
Category	From the drop-down list <i>select</i> the category that contains the time announce media assets.

Emergency Alert

Create Emergency Alert

☐ Always execute this action

☐ Allow execution on standby systems

Title:

Hostname:

Handle:

Timeout:

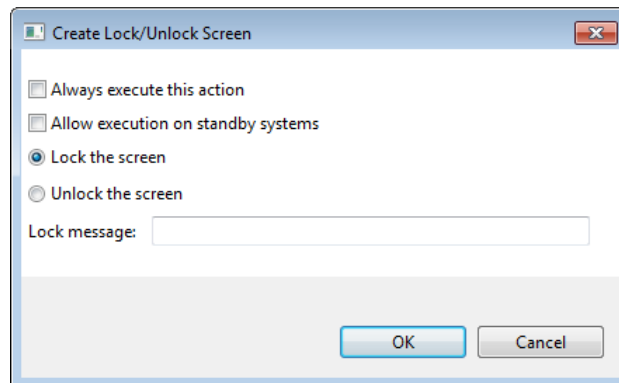
OK

Cancel

Field	Notes
Always Execute this Action	When checked, the action will be performed even if the workflow is aborted by the operator by advancing the Stack or if the previous action has an error. Check this option only on the last action in a workflow.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
Title	
Hostname	
Handle	
Timeout	

Lock/Unlock Screen

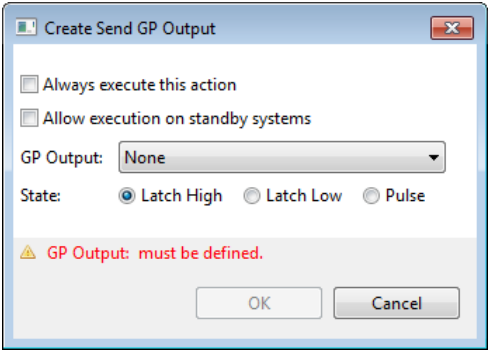
Locks the *WOAFR* user interface, preventing accidental mouse or touchscreen clicks. Either schedule an unlock Workflow to unlock a locked screen at a specific time or point in the schedule, or press ESC on the keyboard.



Field	Notes
Always Execute this Action	When checked, the action will be performed even if the workflow is aborted by the operator by advancing the Stack or if the previous action has an error. Check this option only on the last action in a workflow.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
Lock/Unlock the Screen	Select if this Workflow Action will lock or unlock the screen.
Lock Message	Enter a message that will be displayed on the screen while it is locked.

Send GP Output

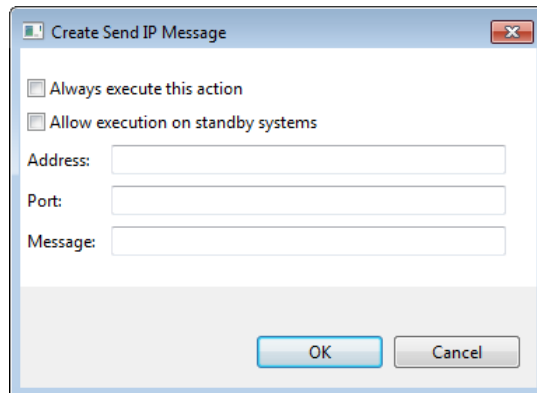
Activate the configured GP output.



Field	Notes
Always Execute this Action	When checked, the action will be performed even if the workflow is aborted by the operator by advancing the Stack or if the previous action has an error. Check this option only on the last action in a workflow.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
GP Output	From the drop-down list select the GP output.
State	Select the action to perform: <div><div>Latch High</div><div>Latch Low</div><div>Pulse</div><div>Latch the specified output to a high state.</div><div>Latch the specified output to a low state.</div><div>Pulse the specified output. If the output is high, it is pulsed low, and vice versa.</div></div>

Send IP Message

Transmit a text message via IP.



Create Send IP Message

☐ Always execute this action

☐ Allow execution on standby systems

Address:

Port:

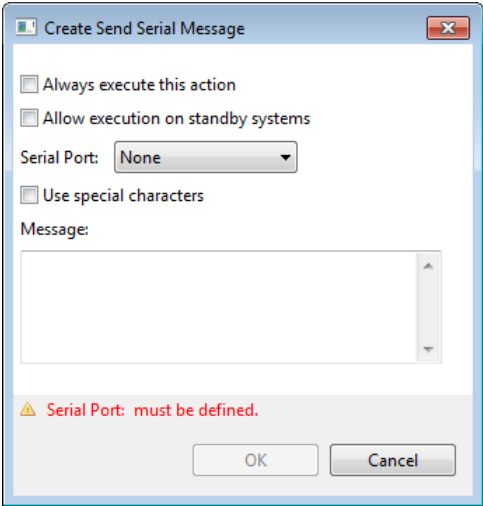
Message:

OK Cancel

Field	Notes
Always Execute this Action	When checked, the action will be performed even if the workflow is aborted by the operator by advancing the Stack or if the previous action has an error. Check this option only on the last action in a workflow.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
Address	Type the IP address where the message will be sent.
Port	Type the port of the device connected to the address field that is to receive the message.
Message	Type the text message to be sent.

Send Serial Message

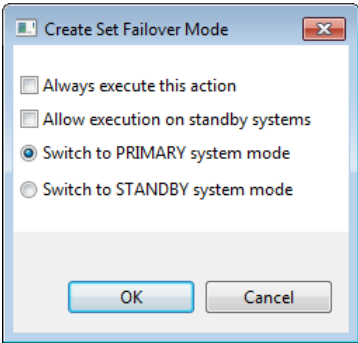
Transmit a text message to a serial port defined in Device Server.



Field	Notes
Always Execute this Action	When checked, the action will be performed even if the workflow is aborted by the operator by advancing the Stack or if the previous action has an error. Check this option only on the last action in a workflow.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
Serial Port	From the drop-down list, select the serial port.
Use Special Characters	This workflow action will accept embedded ASCII characters. The message text will be sent unchanged if the checkbox is not checked.
Message	<p>Type the text message to be sent. The workflow action will give a warning if invalid text is entered.</p> <p>You can send control characters by entering \xFF where F is a hex digit. The hex code for the control characters can be found on any standard ASCII table. For example: \x0Dsecond will send a carriage return followed by second.</p> <p>Because the backslash (\) now performs a special function, to send a literal backslash, the user must escape the backslash by entering two backslashes. For example: \\sample will send \sample and \x0D will send \x0D.</p>

Set Failover Mode

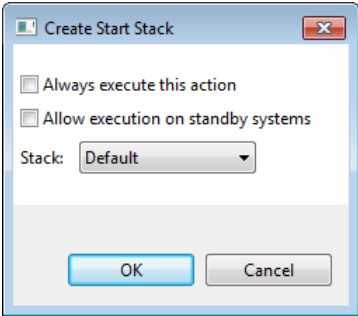
This action is used to switch a system from Primary mode to Standby mode. It is typically used in a workflow configured to take a system live and will typically include actions to update various devices, and possibly an [Unlock Screen](#) action. This workflow may be setup as a background (pin-fired) event, or as a hotkey on the standby system.



Field	Notes
Always Execute this Action	When checked, the action will be performed even if the workflow is aborted by the operator by advancing the Stack or if the previous action has an error. Check this option only on the last action in a workflow.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked. For this action, you must check this option.
Switch to PRIMARY/Standby System Mode	Select whether the action will switch the system into Primary mode or Standby mode.

Start Stack

Takes the current event off-air and starts the next event in the stack.



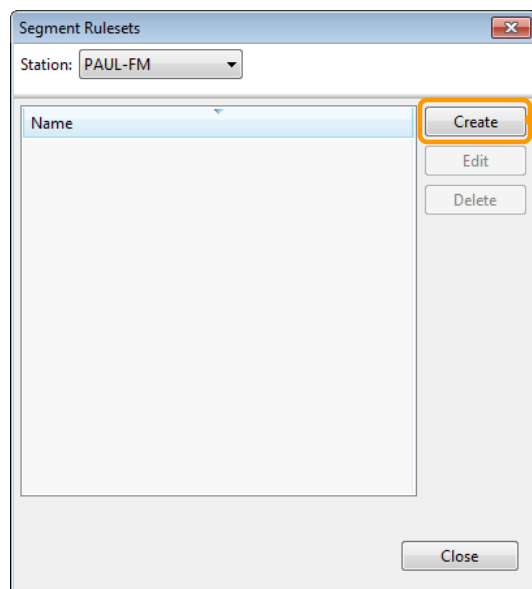
Field	Notes
Always Execute this Action	When checked, the action will be performed even if the workflow is aborted by the operator by advancing the Stack or if the previous action has an error. Check this option only on the last action in a workflow.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
Stack	Select whether the workflow action will start the next event on the Default Stack, Stack 1, or Stack 2.

Creating Segment Rulesets

Many times commercial breaks need to be a specific length, particularly when working with satellite or network programming. If the schedule coming from traffic has too few commercials to fill an entire break, there may be timing problems when airing network programming. [Segment Rulesets](#) allow the system to fill incomplete breaks using material from a specified category. For example, if a break needs to contain 3:00 but traffic only schedules 2:30, *WO Automation for Radio* can pick content equaling the remaining :30 from a pool of material specified by a Segment Ruleset.

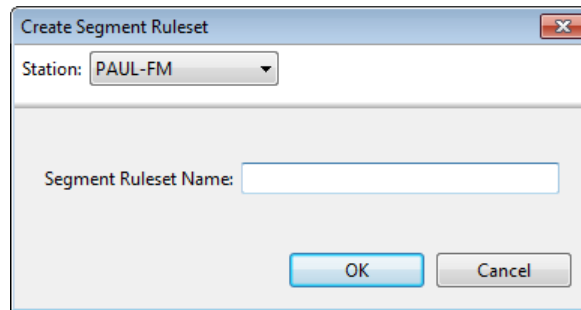
1 Launch Playlist Editor and *select* the **Segment Rulesets** option.

2 Select the correct station from the drop-down list and *click* **Create** to create a new Segment Ruleset.



3

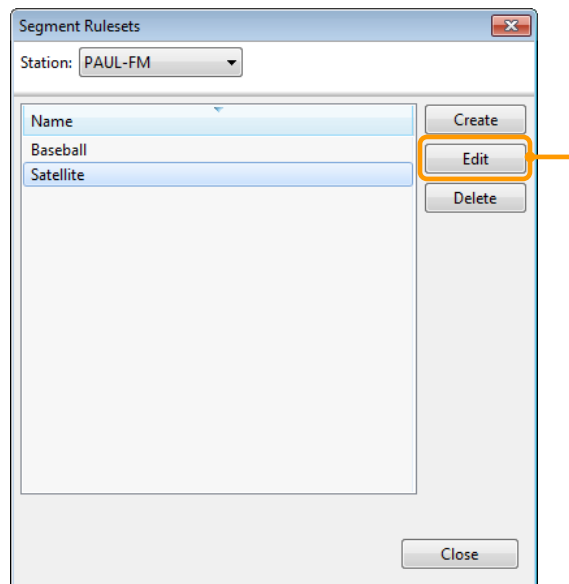
Type a **unique name** for this new Segment Ruleset and *click* **OK**.



The 'Create Segment Ruleset' dialog box is shown. It has a title bar with a close button. Inside, there is a 'Station:' dropdown menu set to 'PAUL-FM'. Below that is a text input field labeled 'Segment Ruleset Name:'. At the bottom right are 'OK' and 'Cancel' buttons.

4

Double-click on the new **Segment Ruleset**, or select the **Segment Ruleset** and *click* **Edit**.



The 'Segment Rulesets' window is shown. It has a title bar with a close button. Inside, there is a 'Station:' dropdown menu set to 'PAUL-FM'. Below that is a list box with a header 'Name' and two items: 'Baseball' and 'Satellite'. To the right of the list box are three buttons: 'Create', 'Edit', and 'Delete'. The 'Edit' button is highlighted with an orange rectangle and an orange arrow points to it. At the bottom right is a 'Close' button.

5 Set the parameters for this Segment Ruleset. Once all parameters have been set, *click* **OK** to save your changes.

Fill strategies will process top-to-bottom. If multiple options are selected for example, the system will first attempt an **Airtime-fill**, then **Stretch-and-Squeeze**, and if additional time is required **Distribute silence**.

Edit Segment Ruleset

Station: PAUL-FM

☐ **Pre-Fill:** Always

Maximum fill item duration (seconds) 60

Categories

- ☐ 080
- ☐ COM
- ☐ HOT
- ☐ STA.1

☐ **Airtime-Fill:** Always

Maximum fill item duration (seconds) 60

Categories

- ☐ 080
- ☐ COM
- ☐ HOT
- ☐ STA.1

☐ **Use Stretch and Squeeze, Max % is:**

0% 10% 20% 0%

☐ **Distribute silence between all items in segment.**

OK Cancel

Field	Description
Pre-fill	Indicates the segment will receive fill material when the playlist is imported. Once this option is selected, set the additional parameters.
Method	<p>Always will force the Segment Ruleset to fill breaks to their specified duration whether Traffic has scheduled spots or not, opening empty breaks. If you will apply this Segment Ruleset to a mandatory break, this is an appropriate option.</p> <p>Only when content is already present will instruct the Segment Ruleset only to fill breaks that already include content scheduled by Traffic.</p>

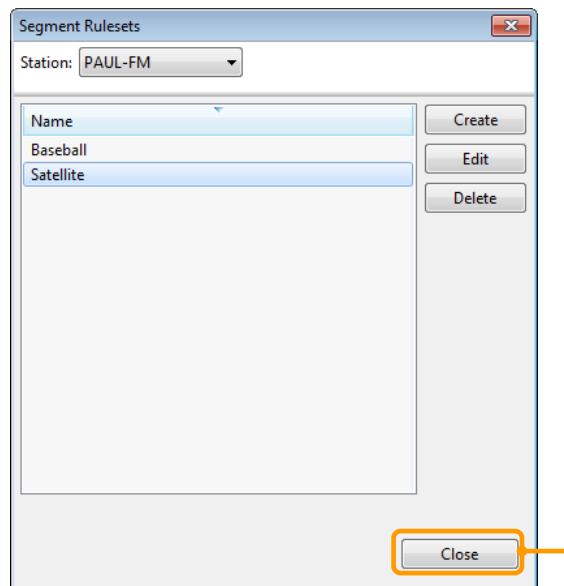
	<p>Max Duration Specifies the maximum duration of the largest single fill item that may be placed in the segment. The system will select the longest file it has available (up to this limit) to fill the segment, then the next longest file, and so on.</p> <p>Categories Select the category containing fill content. Multiple fill categories can be selected by <i>pressing</i> the CTRL key while clicking on additional categories. <i>See note below concerning fill categories.</i></p>
Airtime-fill	<p>Indicates the segment will receive filler material at airtime. Airtime-fill will select the most-rested media asset matching the duration required. <i>This is generally the preferred strategy.</i></p> <p>Method <i>Always</i> will force the Segment Ruleset to fill breaks to their specified duration whether Traffic has scheduled spots or not, opening empty breaks. If you will apply this Segment Ruleset to a mandatory break, this is an appropriate option.</p> <p><i>Only when content is already present</i> will instruct the Segment Ruleset only to fill breaks that already include content scheduled by Traffic.</p> <p>Max Duration Specifies the maximum duration of the largest single fill item that may be placed in the segment. The system will select the most-rested longest file it has available (up to this limit) to fill the segment, then the next most-rested longest file, and so on.</p> <p>Categories Select the category containing fill content. Multiple fill categories can be selected by <i>pressing</i> the CTRL key while clicking on additional categories. <i>See note below concerning fill categories.</i></p>
Stretch and Squeeze	<p>Allows you to speed up or slow down all media assets in a break to achieve overall break target duration. <i>WOAFR</i> will compare the target break duration to the combined duration of all elements in the break, and attempt to compensate for differences by spreading the required stretch-and-squeeze time across all elements. Playback speed can be adjusted up to 20% although values greater than 2% or 3% will be too much for most users. This feature requires specific feature-capable Audio Science hardware. See note below.</p>
Distribute Silence	<p>This option will calculate the remaining fill duration and distribute it between each event in the break. For example, if a break must be 3:00 but the total runtime of the three events in the break only total 2:57 after the other fill methods have been applied, the remaining three seconds will be distributed equally between the three events.</p>

The designated fill category should contain as many fill events as possible that range in length from one second to a one minute, depending on the nature and average amount of time to be filled. Rotators may be used in the fill category, but keep in mind that the system goes by the length of the Rotator, not the individual cuts in the Rotator. For example, if the Rotator length is 30 seconds, and one of the cuts is only 25 seconds, the system will go by the Rotator's 30 seconds and you will have 5 seconds of silence.

Use of the Stretch & Squeeze Playback Speed capability requires Audio Science audio hardware with the TSX time scaling feature. Audio Science driver version 3.14.09 or higher is required for this feature. Driver version 3.14.10 is recommended.

6

Click **Close** to exit the Segment Rulesets dialog.



Scheduling Commercials in a Traffic Scheduler

At a typical music station, most program information is scheduled through the music scheduling software. Entries in the music scheduler not only schedule songs and other audio like liners and legal IDs, they generally include non-audio instructions like how to set up the hourly clock, where to position commercial content scheduled by traffic, and even when to execute changes to audio switchers if necessary.

Most music schedulers have the ability to output a text file containing a day's worth of scheduled material. *WO Automation for Radio* can import this output file as long as it is a specific format. General information about the *WOAFR* format is included here as well as step-by-step instructions for several music schedulers.

```

1 00:20:00,,COM,DA2032,"Mt. Olive College","",00:59,00,,
2 00:21:00,,COM,DA2016,"Nip/Tuck","",00:59,00,,
3 00:22:00,,COM,DA2025,"NC State Fair","",00:59,00,,
4 00:35:00,,COM,DA2029,"Colony Tire","",01:00,00,,
5 00:36:00,,COM,DA2010,"Hardee's","",01:00,00,,
6 00:37:00,,COM,DA5868,"Washburn University","",00:29,00,,
7 00:37:30,,COM,DA2024,"Sunbrella Fabric","",00:30,00,,
8 00:50:00,,COM,DA2030,"Harley Davidson","",01:01,00,,
9 00:51:00,,COM,DA0016,"Bosch Power Tools","",00:59,00,,
10 00:52:00,,COM,DA2028,"Cici's Pizza","",00:30,00,,
11 00:52:30,,COM,DA2021,"Rawlings","",00:30,00,,
  
```

WOAFR requires a comma-delimited ASCII-text file. The file extension isn't critical although it will have to match the setting configured by your System Administration in Central Server. The structure for all events is the same although different fields for different event types will require different information.

```

3 00:22:00,,COM,DA2025,"NC State Fair","",00:59,00,,
4 00:35:00,,COM,DA2029,"Colony Tire","",01:00,00,,
5 00:50:00,,COM,DA2030,"Harley Davidson","",01:01,00,,
6 00:37:00,,COM,DA5868,"Washburn University","",00:29,00,,
7 00:37:30,,COM,DA2024,"Sunbrella Fabric","",00:30,00,,
8 00:50:00,,COM,DA2030,"Harley Davidson","",01:01,00,,
9 00:51:00,,COM,DA0016,"Bosch Power Tools","",00:59,00,,
10 00:52:00,,COM,DA2028,"Cici's Pizza","",00:30,00,,
11 00:52:30,,COM,DA2021,"Rawlings","",00:30,00,,
  
```

1	2	3	4	5	6	7	8	9	10	11
Time	, Sync	, CAT	, ID	, TITLE	, ARTIST	, LENGTH	, IN	, END	, YEAR	, NOTE/Trivia
01:52:35,		COM	DA2030,	"Harley Davidson",	"",	"01:01",	00,			

Scheduling Events in a Music Scheduler

At a typical music station, most program information is scheduled through the music scheduling software. Entries in the music scheduler not only schedule songs and other audio like liners and legal IDs, they generally include non-audio instructions like how to set up the hourly clock, where to position commercial content scheduled by traffic, and even when to execute changes to audio switchers if necessary.

Most music schedulers have the ability to output a text file containing a day's worth of scheduled material. *WO Automation for Radio* can import this output file as long as it is a specific format. General information about the *WOAFR* format is included here as well as step-by-step instructions for several music schedulers.

```
101024.SKD
2 00:02:40,,080,DA9088,"Pink Houses","John Cougar Mellencamp",04:02,08,C,,
3 00:06:42,,080,DA1100,"King For A Day","Thompson Twins",03:56,22,F,,
4 00:10:38,,080,DA3074,"Against All Odds (Take A Look At M","Phil Collins",03:18,08,C,,
5 00:13:56,,080,DA5689,"Finish What Ya Started","Van Halen",04:03,00,F,,
6 00:17:59,,,TM,"20:00 STOPSET","COM-FILL",03:00,,,,,
7 00:20:59,,080,DA7018,"Wake Me Up Before You Go-Go","Wham!",03:40,00,F,,
8 00:24:39,,080,DA9373,"I Want A New Drug","Huey Lewis & The News",03:53,18,F,,
9 00:28:32,,080,DA2048,"In Your Room","Bangles",03:15,19,F,,
10 00:31:47,,080,DA1855,"867-5309/Jenny","Tommy Tutone",03:36,14,F,,
11 00:35:23,,,TM,"35:00 STOPSET","COM-FILL",03:00,,,,,
12 00:38:23,,080,DA1159,"Dance Hall Days","Wang Chung",03:47,19,F,,
13 00:42:10,,080,DA6696,"Who Can It Be Now","Men At Work",03:19,17,C,,
```

WOAFR requires a comma-delimited ASCII-text file. The file extension isn't critical although it will have to match the setting configured by your System Administration in Central Server. The structure for all events is the same although different fields for different event types will require different information.

```
101024.SKD
00:31:47,,080,DA1855,"867-5309/Jenny","Tommy Tutone",03:36,14,F,,
00:02:40,,080,DA9088,"Pink Houses","John Cougar Mellencamp",04:02,08,C,,
00:06:42,,080,DA1100,"King For A Day","Thompson Twins",03:56,22,F,,
00:10:38,,080,DA3074,"Against All Odds (Take A Look At M","Phil Collins",03:18,08,C,,
00:13:56,,080,DA5689,"Finish What Ya Started","Van Halen",04:03,00,F,,
00:17:59,,,TM,"20:00 STOPSET","COM-FILL",03:00,,,,,
00:20:59,,080,DA7018,"Wake Me Up Before You Go-Go","Wham!",03:40,00,F,,
00:24:39,,080,DA9373,"I Want A New Drug","Huey Lewis & The News",03:53,18,F,,
00:28:32,,080,DA2048,"In Your Room","Bangles",03:15,19,F,,
00:31:47,,080,DA1855,"867-5309/Jenny","Tommy Tutone",03:36,14,F,,
00:35:23,,,TM,"35:00 STOPSET","COM-FILL",03:00,,,,,
00:38:23,,080,DA1159,"Dance Hall Days","Wang Chung",03:47,19,F,,
00:42:10,,080,DA6696,"Who Can It Be Now","Men At Work",03:19,17,C,,
```

1	2	3	4	5	6	7	8	9	10	11
Time	, Sync,	CAT	, ID	, TITLE	, ARTIST	, LENGTH	, IN	, END	, YEAR	, NOTE/Trivia
00:31:47,		080	, DA1855,	"867-5309/Jenny",	"Tommy Tutone",	"03:36",	14,	F,		

Event Type	SYNC	CAT	ID	TITLE"	ARTIST"	LENGTH	Output Field				YEAR	NOTE/TRIVIA"
							IN	END	YEAR	NOTE/TRIVIA"		
Digital Audio	Variable	<???	DA-#### ¹	"<Stack Text>"	"<Stack Text>"	<MM:SS>	<Intro Time>	<Ending (C or F)>	<Year>	"<Note/Trivia>"		
Merge Point	Variable	TM		"<MM:SS Scheduled Time> <Stack Text>"	"<RuleSet>"	<MM:SS Break Duration>						
Live Copy	Variable	<???	LC-####	"<Stack Text>"	"<Stack Text>"	<MM:SS>						
Memo	Variable	..		"<Memo Text 1>"	"<Memo Text 2>"	<MM:SS>				"<Memo Text 3>"		
Workflow	Variable	WF		"<Stack Text>"	"<Workflow Name>"	<MM:SS>		<Type (S or B)> ²		"<Stack Text>"		
Workflow Actions	.		LB	"<MM:SS Scheduled Time> <Stack Text>"				S		"<Follower Breakaway Tag> <RuleSet>"		
Leader Breakaway	Variable	LS		"<Stack Text>"				S		"<Follower Simulcast Tag>"		
Join Leader	Variable	JL		"<Stack Text>"				S		"<Leader Radio Station> <Workstation> <LS Workflow> <LB Workflow> <Offset>"		
Leave Leader	Variable	LL		"<Stack Text>"				S				
Voice Track	Variable	<???	<LinkType>TIME	"<Stack Text>"	"<Stack Text>"	<MM:SS>						
Voice Over	Variable	<???	VO-####	"<Stack Text>"	"<Stack Text>"	<MM:SS>						
Voice Protect	Variable	<???	VP-####	"<Stack Text>"	"<Stack Text>"	<MM:SS>						
Double Start	Variable	<???	DS-####	"<Stack Text>"	"<Stack Text>"	<MM:SS>						

1 - Mandatory fields and values are indicated in **bold**. Precision counts in these fields — Workflow and Ruleset names must be spelled exactly as configured in Central Server and are case-sensitive.

2 - If this field is left blank, the event will be added by default to the sequential playlist.

~ Event Type Requirements for WOAFR Automation Output ~

Digital Audio

Digital audio, or DA, events are the standard fare of most music-based radio stations. These are songs, liners, legal IDs or other audio events. Key fields:

Field		Notes
Category	Required	This refers to the <i>WOAFR</i> category code.
ID	Required	The tag DA followed by the four-digit asset ID number. For example, asset number 0496 would be scheduled as DA0496.
Title	Recommended	Surrounded in quotes, this text will be replaced with the file's metadata when the event is loaded in the Workstation Stack.
Artist	Recommended	Surrounded in quotes, this text will be replaced with the file's metadata when the event is loaded in the Workstation Stack.
Length	Recommended	In MM:SS format, this field is important for visual timing in Playlist Editor.
Intro	Optional	In SS format, this value will be replaced with the file's metadata when the event is loaded in the Workstation Stack.
Ending	Optional	Valid values are either C (Cold) or F (Fade). This value will be replaced with the file's metadata when the event is loaded in the Workstation Stack.
Year	Optional	In four-digit year format, this field can be exported as "now playing" data.
Note/Trivia	Optional	Surrounded in quotes, this field can be exported as "now playing" data.

Sample event entry:

```
00:11:20,,080,DA3834,"Love Walks In","Van Halen",04:21,35,C,1986,"5150"
```

Merge Point

Merge Points establish the positions in the clock that will be filled with commercial or other content scheduled by traffic. Ideally merge point durations and positions in the music scheduler clocks should match the break set up in the traffic system, but *WO Automation for Radio's* time-fill algorithm will compensate for some deviation. Key fields:

Field		Notes
Sync	Recommended	Merge Points are typically scheduled as Do Not Move events using a ./period symbol.
ID	Required	Always set as TM .
Title	Required	Surrounded in quotes, the first five characters in MM:SS format set the timing position of the merge point. In the example below, 50:00 sets this break position at 50 minutes past the hour.
Artist	Required (if using Rulesets)	Surrounded in quotes, this field references the desired fill Ruleset. The Ruleset must be spelled <i>exactly</i> as configured in Playlist Editor.
Length	Required	In MM:SS format, this field sets the Merge Point duration.

Sample event entry:

```
00:20:44,,,TM,"20:00 Commercial Break","RULESET",03:00,,,,
```

Live Copy

More commonly scheduled by a Traffic Scheduler, Live Copy can be scheduled in a Music Scheduler, appearing in the Stack Widget with a balloon icon. When the icon is touched, the Live Copy will be displayed in the widget. The Live Copy text may be saved in a *WOAFR* category as either .TXT plain text files or .RTF rich text files. Key fields:

Field		Notes
Category	Required	This refers to the <i>WOAFR</i> category where the Live Copy is stored.
ID	Required	The tag LC followed by the four-digit asset ID number. For example, asset number 1234 would be scheduled as LC1234.
Title	Recommended	Surrounded in quotes, this text will be replaced with the file's metadata when the event is loaded in the Workstation Stack.
Artist	Recommended	Surrounded in quotes, this text will be replaced with the file's metadata when the event is loaded in the Workstation Stack.
Length	Recommended	In MM:SS format, this field is important for visual timing in Playlist Editor.

Sample event entry:

```
00:58:08,,COM,LC1234,"Nacho Mama","Opt Stack Text",00:10,,,,
```

Memo

Memo events can be used to display notes in the Workstation Stack at specific points in the schedule. They can be remind operators to take transmitter readings, unlock the door for the morning team or most importantly start a fresh pot of coffee for the GM. Key fields:

Field		Notes
ID	Required	Two periods (..) identifies this line as a Memo Event.
Title	Recommended	Surrounded in quotes, this text will display in the Title field in the Workstation Stack.
Artist	Recommended	Surrounded in quotes, this text will display in the Artist field in the Workstation Stack.
Note/Trivia	Optional	Surrounded in quotes, this field provides an opportunity to enter additional text.

Sample event entry:

```
00:59:18,,,,,"Memo Text 1","Memo Text 2",,,,,,"Memo Text 3"
```

Workflow

Configured in Playlist Editor, Workflows are sets of instructions that execute actions. Actions can include controlling audio switchers, background recording audio files, or activating external relays. Key fields:

Field		Notes
ID	Required	The tag WF identifies this line as a Workflow event.
Title	Optional	Surrounded in quotes, this text will appear in the Title field the Workstation Stack. <i>No text is necessary if the Workflow will be inserted as a Background event.</i>
Artist	Required	Surrounded in quotes, this field references the desired Workflow. <i>The Workflow must be spelled exactly as configured in Playlist Editor.</i>
Ending	Recommended	Valid values are either S (Sequential) or B (Background). <i>Most Workflows will be scheduled as Background events. If this field is left blank, the Workflow will be added as a Sequential event.</i>

Sample event entry:

```
00:59:19,,,WF,"Opt Stack Text","Top of Hour News",,,S,,
```

Leader-Follower Workflow Actions

Vital when configured as a Leader-Follower system, Leader Breakaway (LB) workflow actions are scheduled immediately before a Merge Point in the Leader schedule, with Leader Simulcast (LS) workflow actions are scheduled immediately following the Merge Point.

On the Follower system, Join Leader (JL) workflow actions mark the time you want to begin simulcast, while Leave Leader (LL) workflow actions allow you to break away for independent programming.

[See the Leader-Follower documentation for more details and examples.](#)

Key fields for Leader Breakaway/LB commands:

Field		Notes
ID	Required	The tag LB identifies a line as a Leader Breakaway Workflow action.
Sync	Required	Set as Do Not Move using a period symbol ".".
Title	Required	The first 5-characters set the Do Not Move time, and should be entered as 1-second before the subsequent Merge Point time.
Ending	Recommended	Enter a value of "S" to set this command as a S (Sequential) event.
Note/Trivia	Required	Surrounded in quotes, this field must include the Follower Breakaway Tag and the Ruleset (both spelled exactly) separated by the pipe symbol.

Sample Leader Breakaway/LB event entry:

```
01:07:59,,,LB,"07:59 Opt Stack Text",,,,S,, "<FB Tag>|<Ruleset>"
```

Key fields for Leader Simulcast/LS commands:

Field		Notes
ID	Required	The tag LS identifies a Leader Simulcast Workflow action.
Title	Optional	Surrounded in quotes, this text will appear in the Title field the Workstation Stack.
Ending	Recommended	Enter a value of "S" to set this command as a S (Sequential) event.
Note/Trivia	Required	Surrounded in quotes, this field must include the Follower Simulcast Tag .

Sample Leader Simulcast/LS event entry:

```
01:10:00,,,LS,"Opt Stack Text",,,,S,, "<Follower Simulcast Tag>"
```


Key fields for Join Leader/JL commands:

Field		Notes
Sync	Required	Set as Do Not Move using a period symbol ".".
ID	Required	The tag JL identifies a line as a Join Leader Workflow action.
Title	Required	The first 5-characters set the Do Not Move time and should be entered as the hour and minute of when the Simulcast should begin. In a 24-hour Simulcast scenario, this time would be midnight (00:00).
Ending	Recommended	Enter a value of "S" to set this command as a S (Sequential) event.
Note/Trivia	Required	Surrounded in quotes, this field must include the following information separated by the pipe symbol: <ul style="list-style-type: none"> Name of the Leader Radio Station of the station acting as the Leader Name of the Workstation hosting the Leader Radio Station Name of the Follower Simulcast Workflow Action to execute after each split stopset Name of the Follower Breakaway Workflow Action to execute before each split stopset Time offset to be used only when the Leader and Follower are in two different time zones

Sample Join Leader/JL event entry:

```
00:00:00,.,.,JL,"00:00 Opt Stack Text",.,.,S,, "AIR1|AIR1|FS|FB|+00:00"
```

Key fields for Leave Leader/LL commands:

Field		Notes
Sync	Recommended	LL Workflow actions may be scheduled using either Hard or Soft Sync point. Typically this event would be hard synced to leave a Simulcast segment.
ID	Required	The tag LL identifies a Leave Leader Workflow action.
Title	Optional	If setting this as a Hard Sync event, the first 5-characters set the Sync time, or the time the Simulcast should end, entered as MM:SS.
Ending	Recommended	Enter a value of "S" to set this command as a S (Sequential) event.

Sample Leave Leader/LL event entry:

```
01:18:00,#,.,LL,"18:00 Opt Stack Text",.,.,S,,
```

Voice Tracks

Voice tracks allow segues between events to be pre-recorded. When scheduling voice tracks, the ID should be scheduled as `[JoinType]####`.

The first part of the ID is the Join Type, which tells the system how to attach the voice track to other events in the system. Join Types include: **JU** (Join Up), **JD** (Join Down), **JB** (Join Both), **JN** (Join None). The JU join type for example attaches the voice track to the previous event, allowing the operator to backsell with confidence. If the joined event is deleted or has some other error condition the voice track will not air, avoiding a potentially embarrassing situation.

The second part of the ID is the asset ID which can be a specific number, or instead of pre-assigning a specific asset ID you may use the variable **TIME**. On import, the TIME variable will be automatically replaced by CS with a number matching the nearest time.

A voice track scheduled at 10:54 as JUTIME for example will appear in the imported schedule as asset ID 1054 and will be joined to the event immediately preceding it in the schedule.

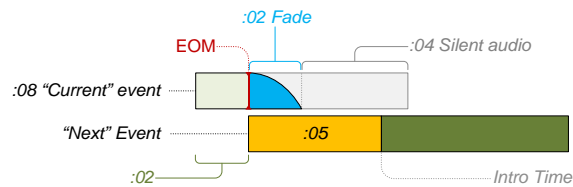
Field		Notes
Category	Required	Set to the category that will store recorded voice tracks. Usually VTK.
ID	Required	Schedule as <code>[JoinType]####</code> . See explanation above of Join Types and the TIME variable.
Title	Recommended	Surrounded in quotes, this text will appear in the Stack's Title field.
Artist	Recommended	Surrounded in quotes, this text will appear in the Stack's Artist field.

Sample Voice Track event entry:

```
02:22:00,,VTK,JUTIME,"VoiceTrack","Opt Stack Text",00:28,,,,
```

Special Transitions

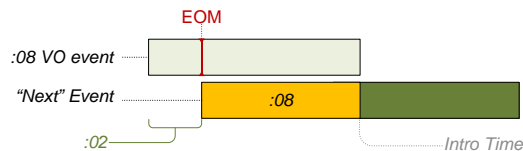
A key marker in all WOAFR digital audio files, the EOM serves a dual function: it fades out the audio (over two seconds by default for fadeable audio events) and starts playback of the next event.



In this example, the EOM is positioned two seconds into the event, starting the next event and fading the current event to silence. Special transitions allow you to override aspects of this default behavior.

Voice Over

Scheduling an audio event as a Voice Over overrides the system's default behavior of fading out the current event audio regardless of category settings.



In this example, the EOM is positioned two seconds into the VO event. The EOM starts the next event, but does not fade out the current event, allowing for overlapping audio. Key fields:

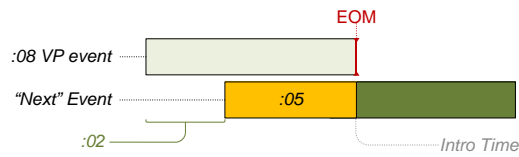
Field		Notes
Category	Required	This refers to the <i>WOAFR</i> category where the VO audio is stored.
ID	Required	The tag VO followed by the four-digit asset ID number.
Title	Recommended	Surrounded in quotes, this text will be replaced with the file's metadata when the event is loaded in the Workstation Stack.
Artist	Recommended	Surrounded in quotes, this text will be replaced with the file's metadata when the event is loaded in the Workstation Stack.
Length	Recommended	In MM:SS format, this field is helpful for visual timing in Playlist Editor.

Sample event entry:

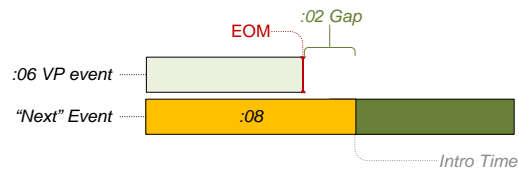
```
02:35:00,,IDS,VO3149,"LegalID","Opt Stack Text"00:12,,,,
```

Voice Protect

Voice Protect events, like Voice Over events, override the system's default behavior of fading out the current event audio regardless of category settings but adds some timing capability.



When the "next" event has an intro length that is shorter than the length of the VP event, the start of the "next" event will be delayed such that the overlap will not exceed the length of the intro time on that event.



When the intro time of the "next" event exceeds the duration of the VP event, both events start simultaneously with the VP event ending before the Intro post. Key fields:

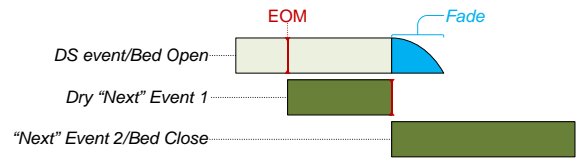
Field		Notes
Category	Required	This refers to the <i>WOAFR</i> category where the VP audio is stored.
ID	Required	The tag VP followed by the four-digit asset ID number.
Title	Recommended	Surrounded in quotes, this text will be replaced with the file's metadata when the event is loaded in the Workstation Stack.
Artist	Recommended	Surrounded in quotes, this text will be replaced with the file's metadata when the event is loaded in the Workstation Stack.
Length	Recommended	In MM:SS format, this field is helpful for visual timing in Playlist Editor.

Sample event entry:

```
02:43:00,,LIN,VP8465,"Show Open","Opt Stack Text",00:22,,,,
```

Double Start

Double start events allow a music bed to play underneath another audio file. This type of event is commonly used to allow donuts with a dry insertion like a traffic or weather report.



In this example, a bed open is scheduled as a DS event. The EOM on the bed open starts the “next” event, which is the dry weather or traffic report. The EOM of the dry element starts the next event (the bed close) and fades out the bed open. Key fields:

Field		Notes
Category	Required	This refers to the <i>WOAFR</i> category where the DS audio is stored.
ID	Required	The tag DS followed by the four-digit asset ID number.
Title	Recommended	Surrounded in quotes, this text will be replaced with the file’s metadata when the event is loaded in the Workstation Stack.
Artist	Recommended	Surrounded in quotes, this text will be replaced with the file’s metadata when the event is loaded in the Workstation Stack.
Length	Recommended	In MM:SS format, this field is helpful for visual timing in Playlist Editor.

Sample event entry:

```
03:21:00,,BED,DS5549,"Traffic Open","Opt Stack Text",00:57,,,,
```

Skim Rulesets

Configured in Playlist Editor, Skimming requires two scheduled events: [Start Skim](#) events to arm the contact closures related to the recording and [Stop Skim](#) events to disarm the closures. Skim Rulesets must be created before scheduling skimmed dayparts. Key fields:

Start Skim

Field		Notes
ID	Required	The tag SS identifies this line as a Start Skim event.
Title	Optional	Surrounded in quotes, this text will appear in the Title field the Workstation Stack.
Notes	Required	Surrounded in quotes, this field references the name of the Skim Ruleset. The Skim Ruleset must be spelled exactly as configured in Playlist Editor.
Ending	Recommended	Enter a value of S to insert this event as a Sequential event. If this field is left blank, the event will be added as a Sequential event by default.

Sample event entry:

```
00:59:19,,,SS,"Opt Stack Text","Start Skim Ruleset",,,S,,
```

Stop Skim

Field		Notes
ID	Required	The tag SK identifies this line as a Stop Skim event.
Title	Optional	Surrounded in quotes, this text will appear in the Title field the Workstation Stack.
Ending	Recommended	Enter a value of S to insert this event as a Sequential event. If this field is left blank, the event will be added as a Sequential event by default.

Sample event entry:

```
00:59:19,,,SK,"Opt Stack Text",,,,S,,
```

Start Skim and Stop Skim events must be scheduled as Sequential events.

Configuring MusicMaster to Export to *WOAFR*

MusicMaster for Windows export designs are configured in a standalone application called the MusicMaster Export Designer. Export designs are stored in the MusicMaster database but can be exported to an XML file, making it easy to back up and restore your export design as well as share it with other MusicMaster stations. If you have a current MusicMaster support contract, you can even contact your support consultant and ask for an XML design file and instructions on how to import it into your database.

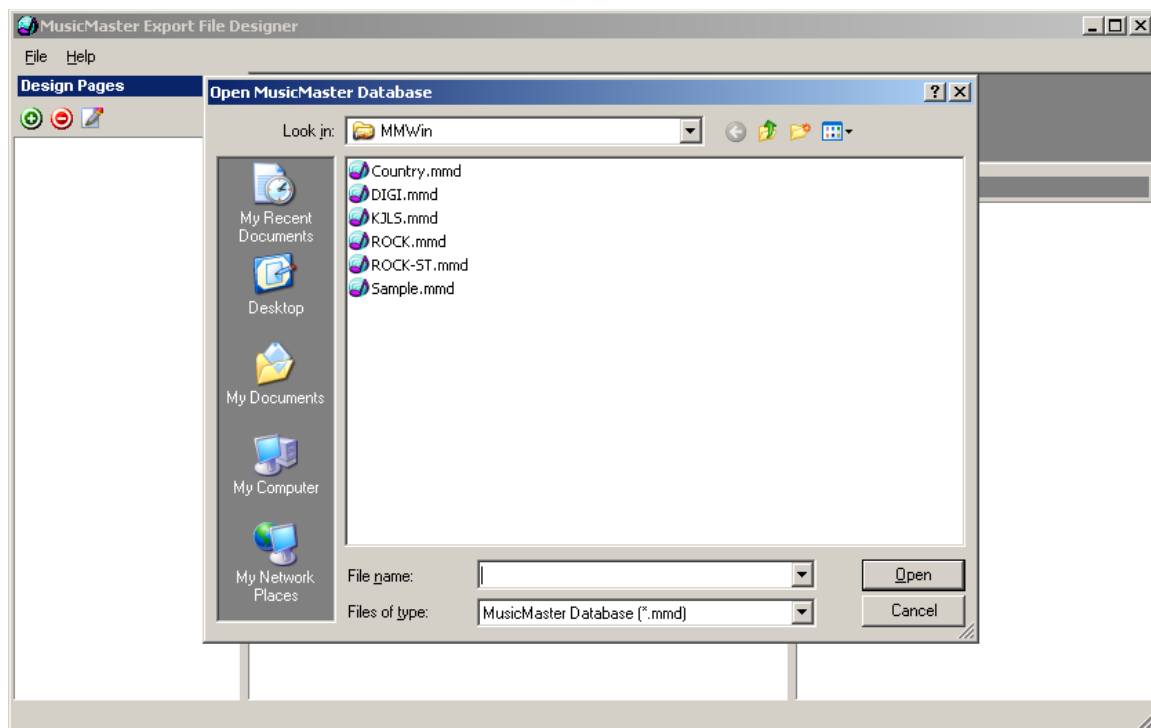
Creating a New Export Design by Hand

1

Open the Music Master Export Designer. A shortcut to the Designer is installed by default in your MusicMaster program group.

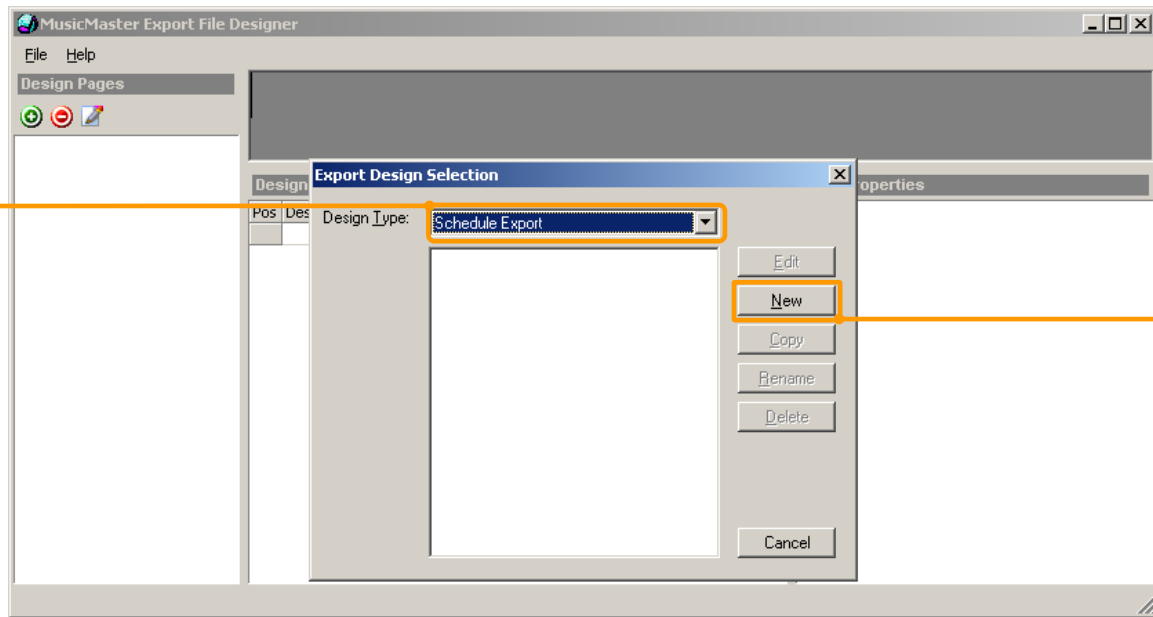
2

Select the database to configure and **click Open**.



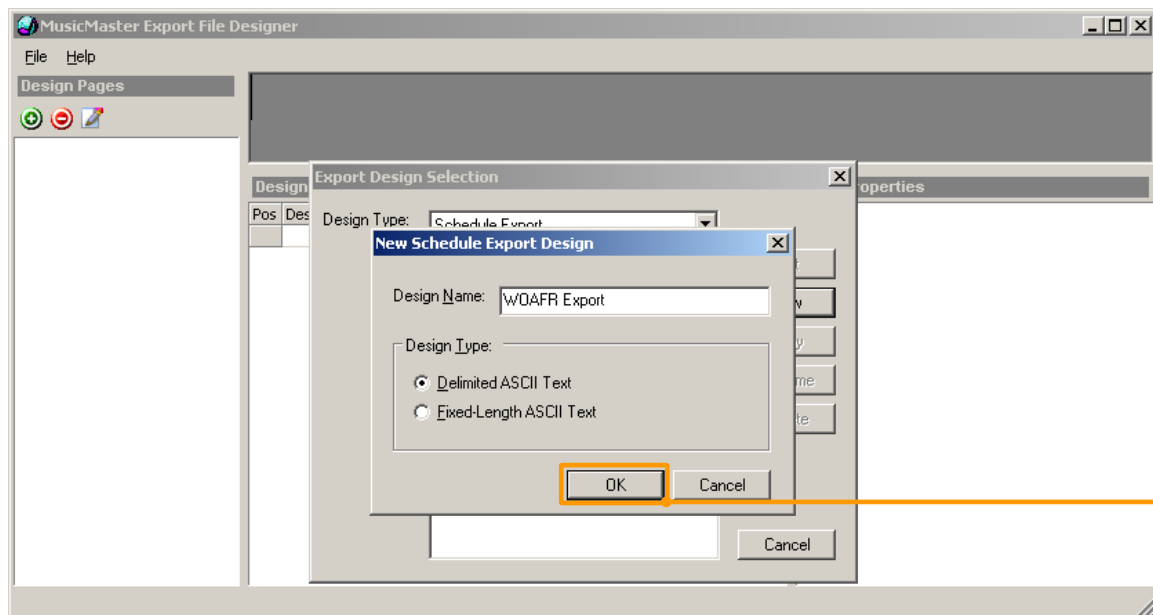
3

From the Design Type drop-down box, *select* the **Schedule Export** option and *click* **New**.



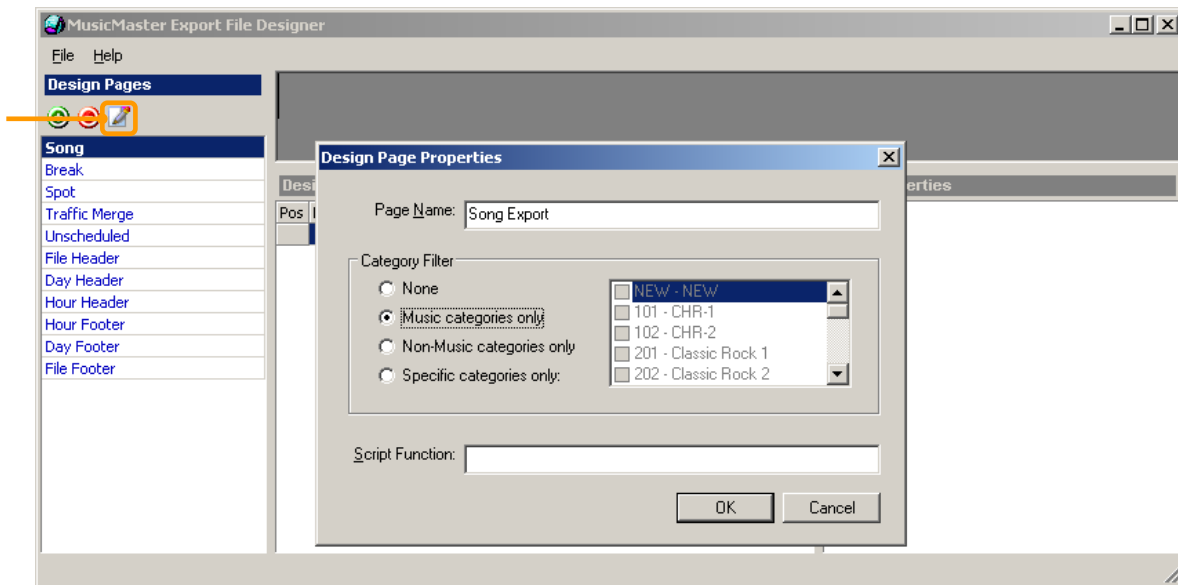
4

Give this design a name—something clever and descriptive like “WOAFR Export”. *Select* the **Delimited ASCII Text** Design Type and *click* **OK**.



5

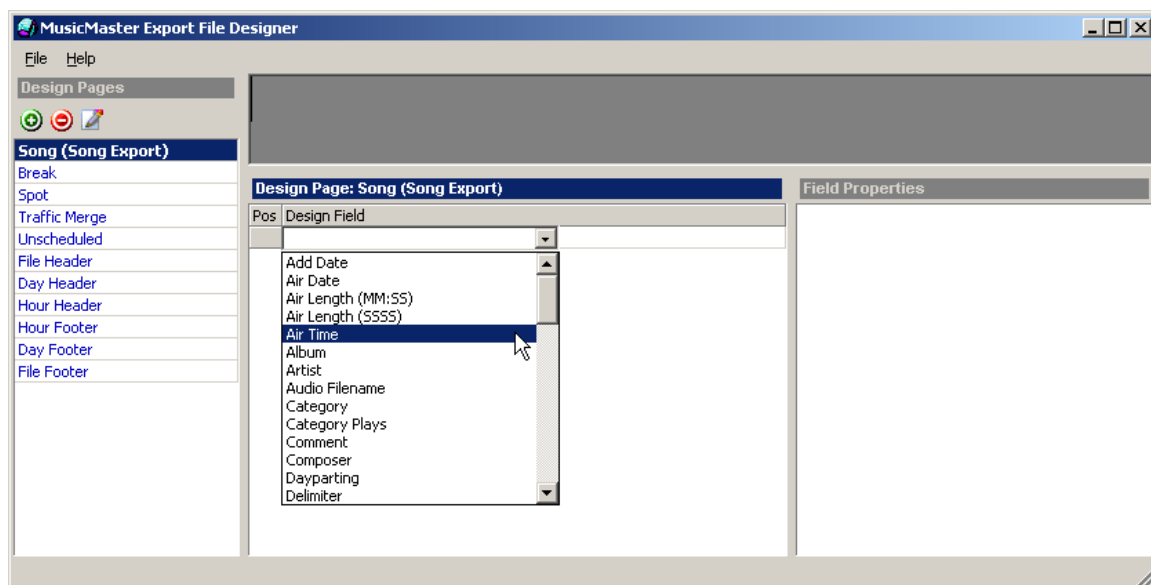
Set the properties for your Song export design. Select **Song** in the **Design Pages** column and click the **Properties** button.



Type a Page Name—something descriptive like “Song Export”. Set your **Category Filter** to **Music categories only**. Once the options have been set, click **OK** to save your changes.

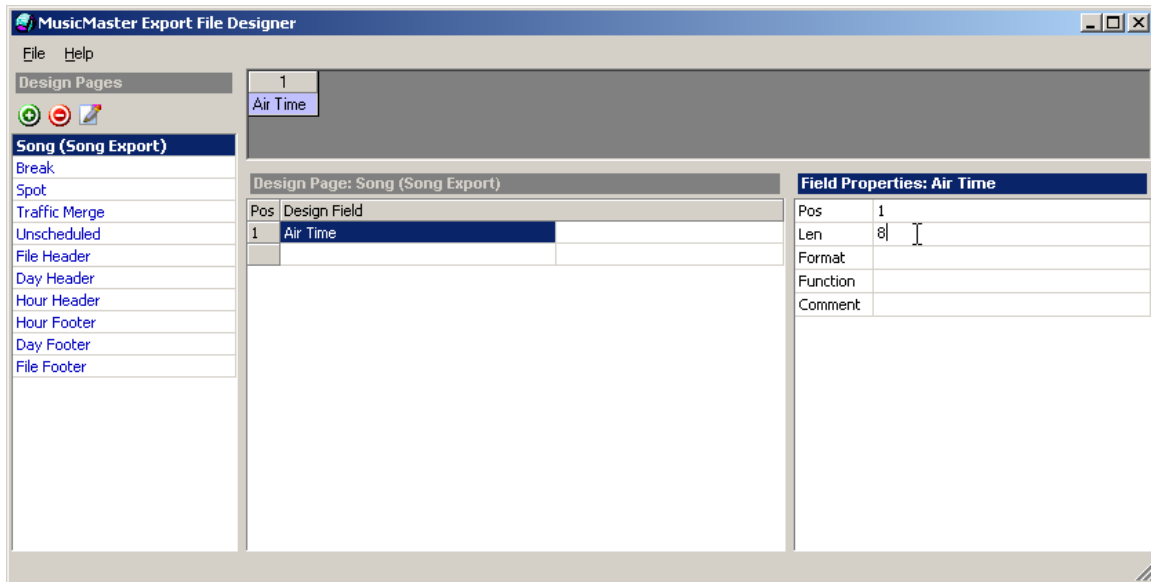
6

Configure the Design Fields. To set a field, click in Design Field column and select the field from the drop-down box.

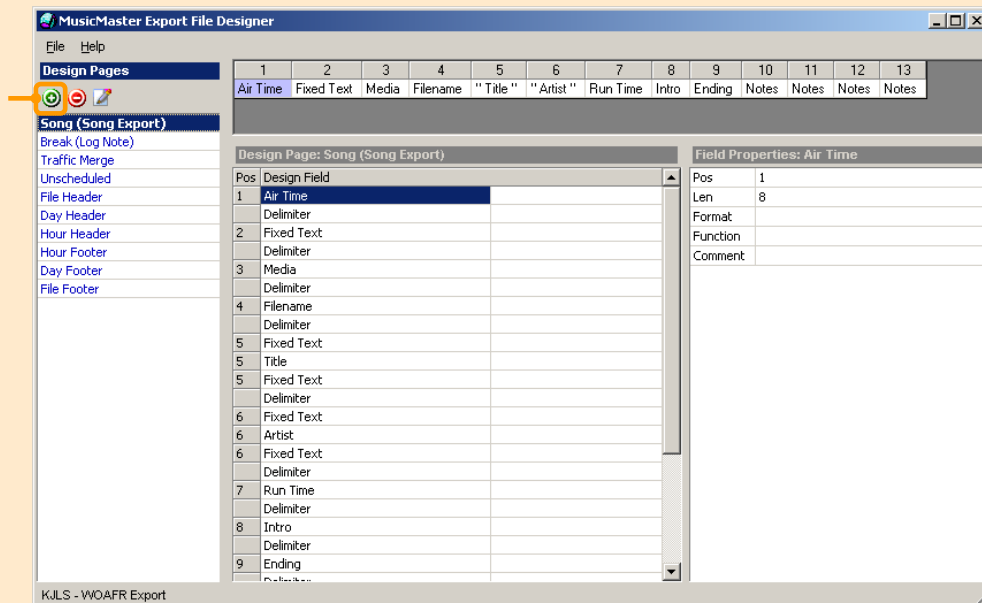


7

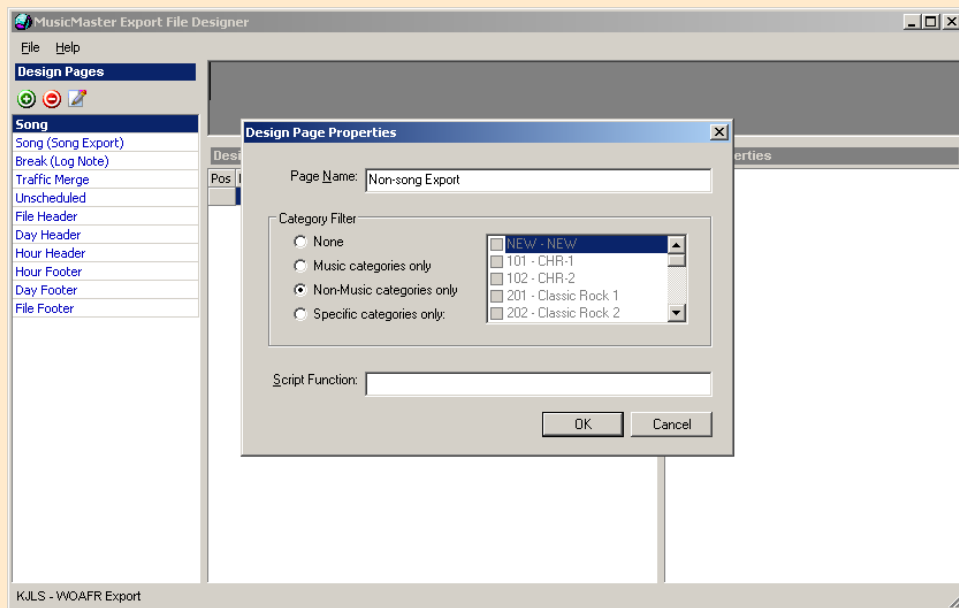
Most design fields will have Field Properties associated with them. To set Field Properties, *double-click* on the property in the Field Properties column and *type* in the appropriate text. (*See chart on page 240 for a list of all Design Fields and required Field Properties.*) When the field has been added and properties have been configured, *click* in the next available space in the Design Field column and repeat steps 6 and 7 until all required fields have been added.



If you use MusicMaster to schedule categories designated as non-music, you will need to create a Design Page for non-music categories as well. In the Design Pages column, click the [Add a Design Page](#) icon.



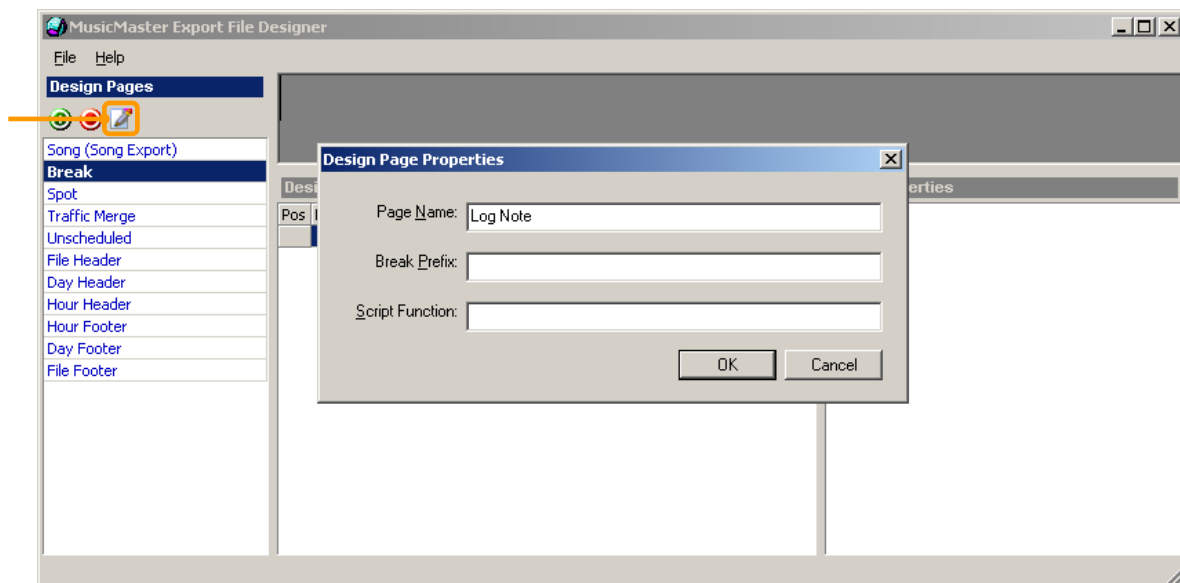
Select the **Song** design page type, and enter the Design Page Properties. Type a page name like **Non-song Export**, and set the category to **Non-Music categories only**.



Once the new design page is created, configure the design fields just as you did the design for the music categories.

8

Once all Song Export Design Fields have been added and the Field Properties set, you can set the properties for your Break export design. Select **Break** in the **Design Pages** column and click the **Properties** button.



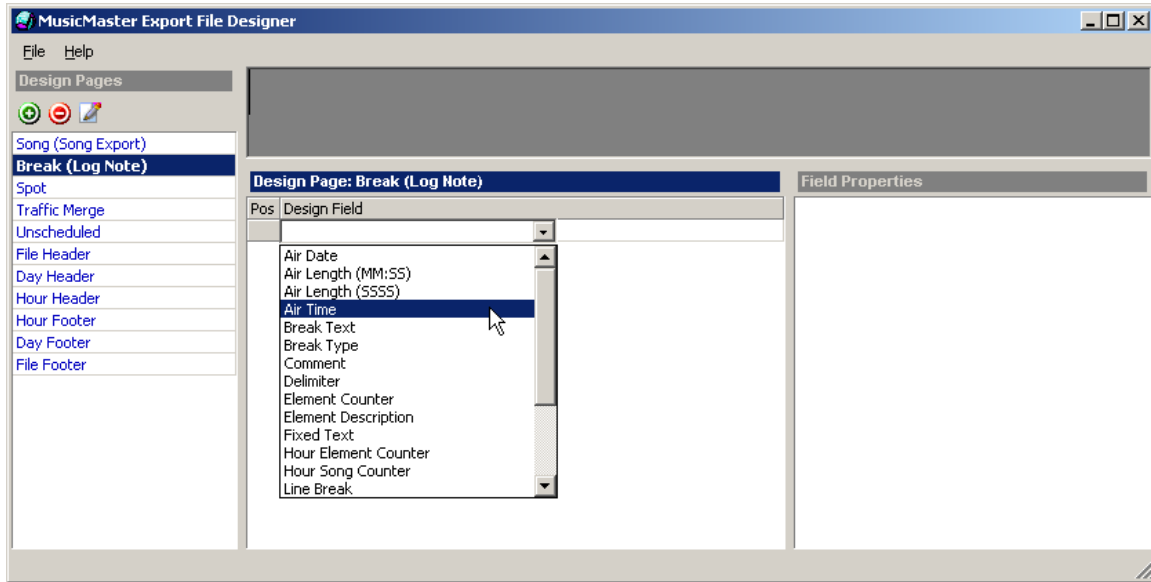
Type a Page Name—something descriptive like “Log Note” and click **OK** to save your changes.

Song (Song Export) Design Fields and Field Properties

Design Page Column			Field Properties Column		
Pos	Design Field	Keyword	Pos	Len	Delimiter
1	Air Time		1	8	
	Delimiter			1	,
2	Fixed Text			1	(space)
	Delimiter			1	,
3	Media		1	3	
	Delimiter			1	,
4	Filename		1	6	
	Delimiter			1	,
5	Fixed Text			1	"
5	Title	1	1	34	
5	Fixed Text			1	"
	Delimiter			1	,
6	Fixed Text			1	"
6	Artist	1	1	30	
6	Fixed Text			1	"
	Delimiter			1	,
7	Run Time		1	5	
	Delimiter			1	,
8	Intro		1	2	
	Delimiter			1	,
9	Ending		1	1	
	Delimiter			1	,
10	Notes/Year		1	4	
	Delimiter			1	,
11	Notes/Trivia		1	40	

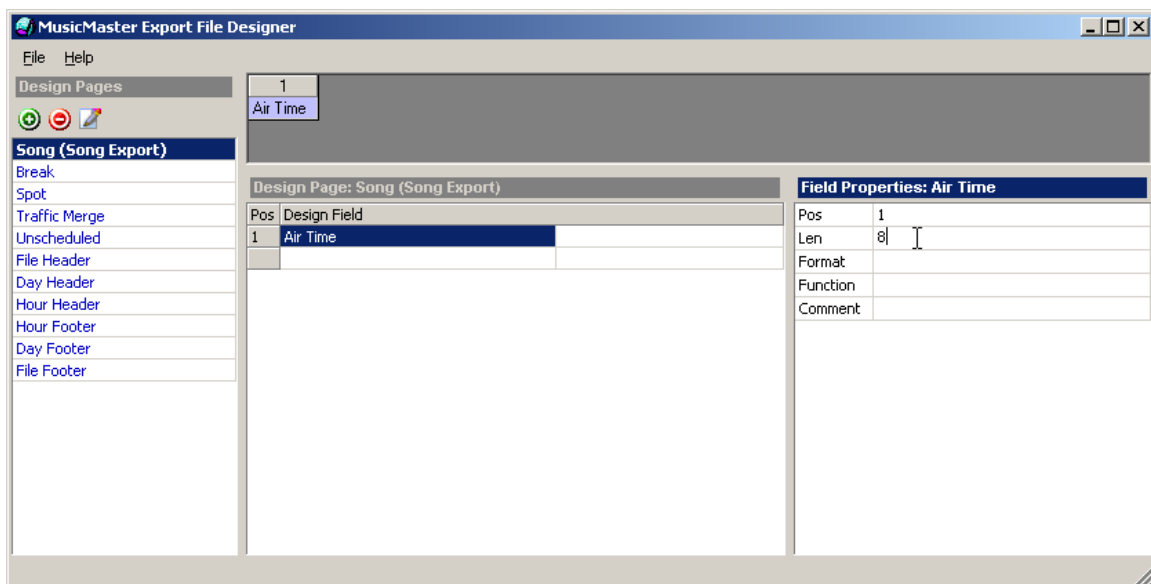
9

The real work for log notes is done in the main Music Master program, so only two Design Fields need to be added to the Break Design Page. To set a field, *click* in **Design Field** column and *select* the field from the drop-down box.



10

Most design fields will have Field Properties associated with them. To set Field Properties, *double-click* on the property in the Field Properties column and *type* in the appropriate text. (*See chart on page 242 for a list of both Design Fields and required Field Properties.*) When the field has been added and properties have been configured, *click* in the next available space in the Design Field column and repeat steps 9 and 10 to add the second required field.

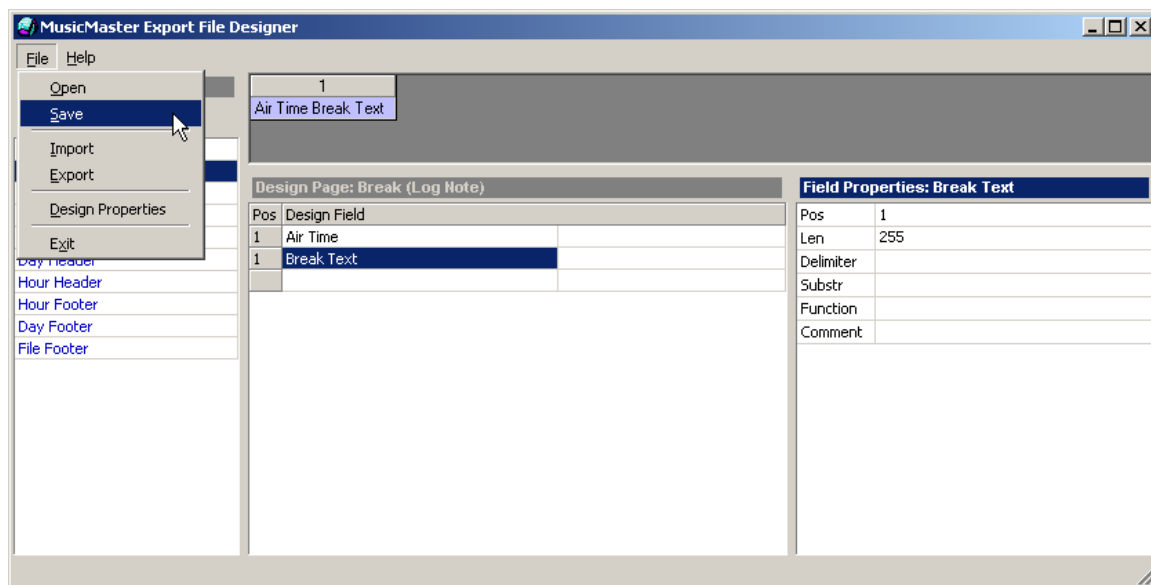


Break (LogNote) Design Fields and Field Properties

Design Page Column			Field Properties Column		
Pos	Design Field	Keyword	Pos	Len	Delimiter
1	Air Time		1	8	
	Delimiter			1	,
2	Break Text		1	255	

11

Click **File | Save** to save your design. Once you have saved your design, click **File | Exit** to close the Music Master Export File Designer.

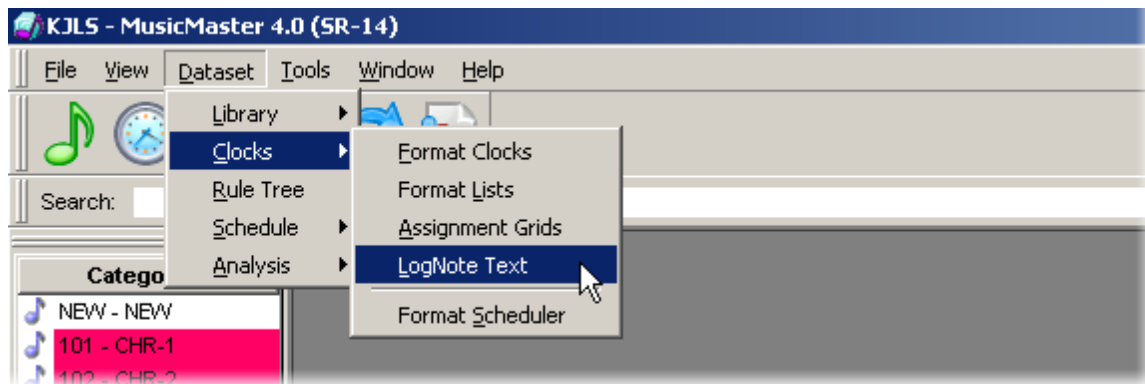


For information on exporting your design refer to the Music Master Help file. Designs are exported as XML files and can be imported as new designs into other Music Master databases.

Adding LogNotes in Music Master

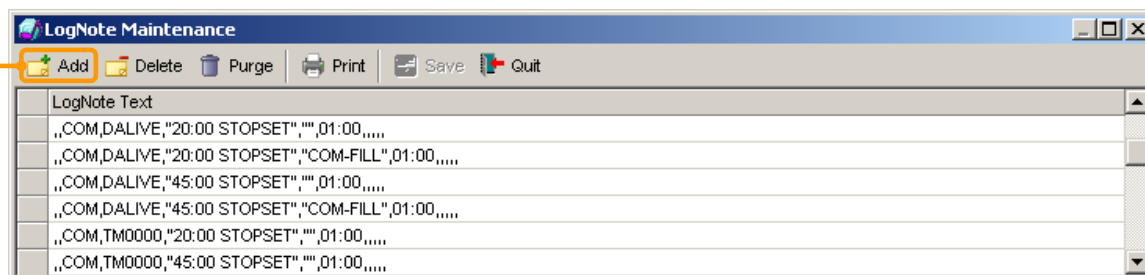
1

Your library of log notes can be configured and accessed by *clicking* **Dataset | Clocks | LogNote Text**.



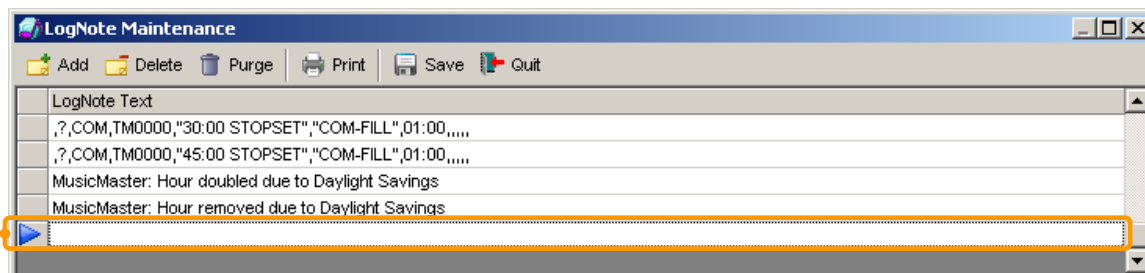
2

In the LogNote Maintenance editor, *click* **Add** to create a new log note that can later easily be inserted into a format clock.



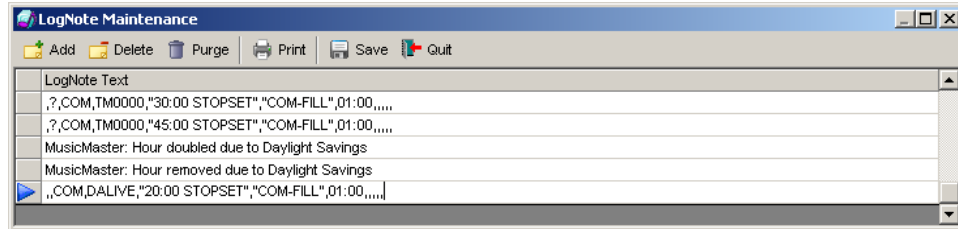
3

In the new row, *type* in your **log note text**. See the [Scheduling Events in a Music Scheduler](#) topic for details on each event type.



4

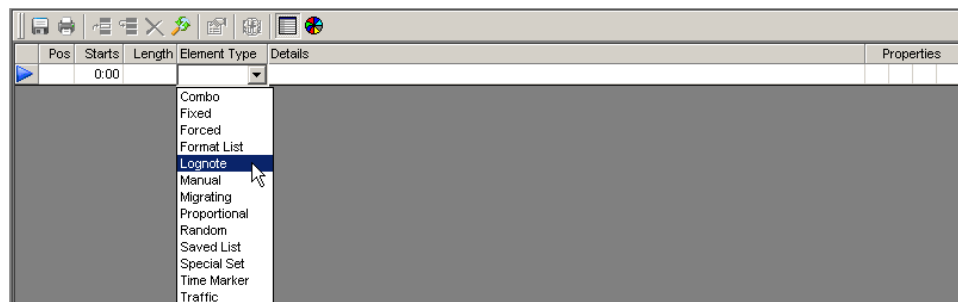
Once your log note text has been entered, *click **Save*** to save your changes and **Quit** to close the LogNote Maintenance screen.



Adding LogNotes to Music Master Clocks

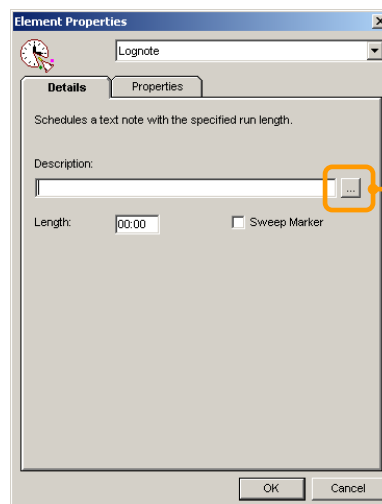
1

Select the **Lognote** element type from the drop-down list.



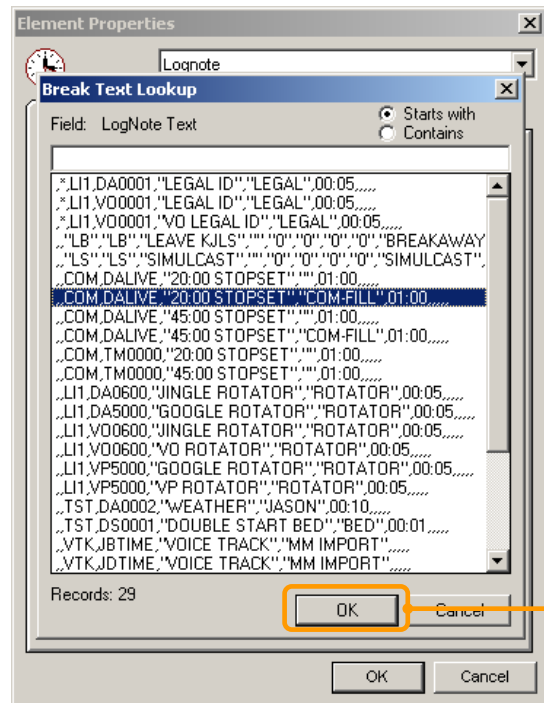
2

On the Element Properties window, *click the button to the right of the Description field* to open your library of configured log notes.



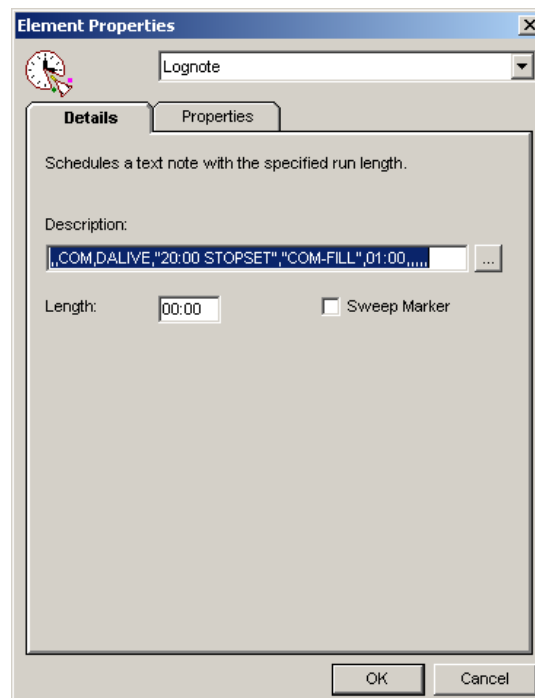
3

Scroll through or search the list to find the LogNote you wish to insert. *Select* the LogNote and *click* **OK**.



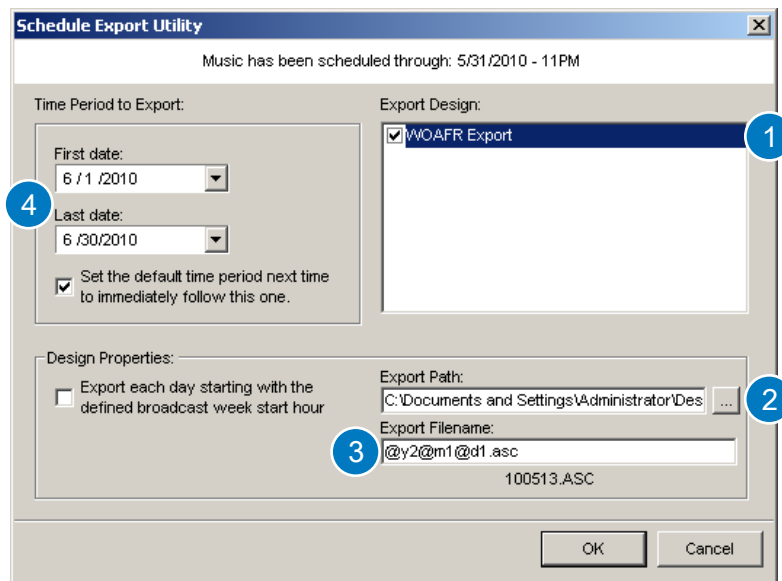
4

Adjust the **Length** field to match the estimated length of the LogNote. This adjusts the timing in the Starts column to assist in clock timing. With the LogNote selected and Length configured, *click* **OK**.



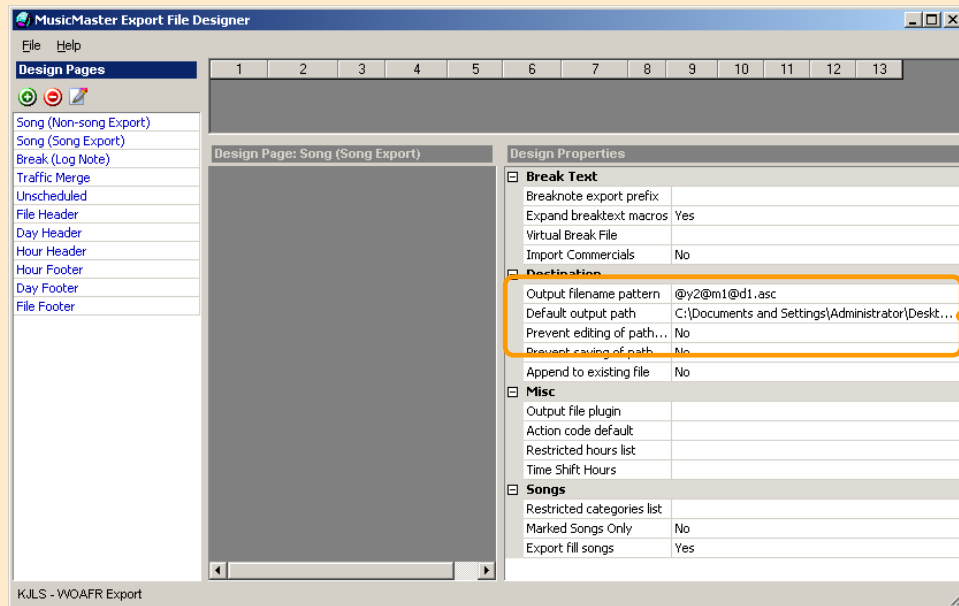
Exporting a Completed Schedule to WOAFR

The export utility can be accessed by clicking **Dataset | Schedule | Export | Export to Automation**. When all options have been set, click **OK** to execute the export.



- 1 Select the design you added for WOAFR.
- 2 Browse to the music log directory on your Central Server
- 3 Set the Export filename to @y2@m1@d1. The filename extension must match the extension configured in Central Server.
- 4 Select your date range to export.

The music log directory and export filename can be associated with the export design, eliminating the need for the operator to set or double-check these values at the time of export. From the Export File Designer menu, select **File | Design Properties**.



In the Destination group there are options to set the output filename pattern and default output path. There is also an option to prevent editing the output path. Once the options have been set, save and close the Export File Designer from the **File** menu.

Configuring Powergold to Export to WOAFR

Setting up Powergold to export a schedule file to your *WO Automation for Radio* is as easy as selecting the proper automation output. Adding commands for events like merge points, voice tracks and workflows is also simple. Powergold also features an [Automation Command Scheduler](#) to keep your clocks streamlined and clean ([contact Powergold support for more details.](#))

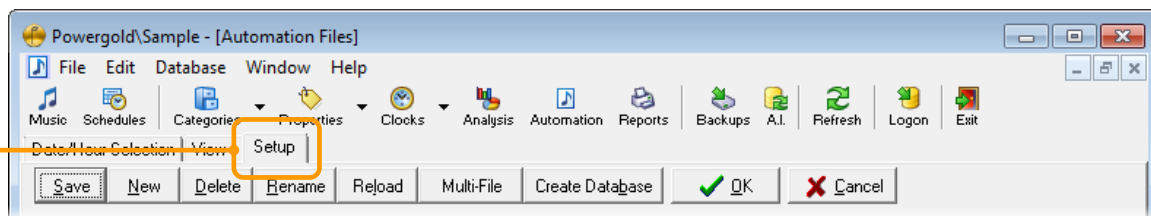
Configuring the Automation Export

1

Click the **Automation** button on the main Powergold tool bar or from the main menu select **Edit | Automation**.

2

Click the **Setup** tab.

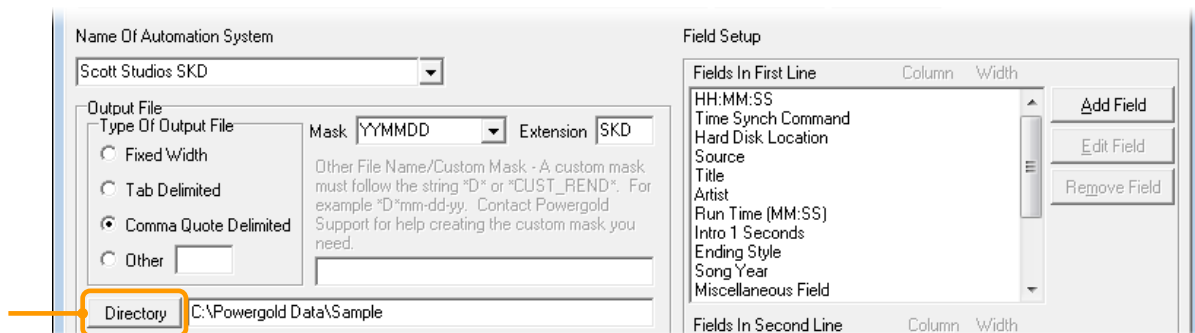


3

From the **Name of Automation System** drop-down box, select **Scott Studios SKD**.

4

Click the **Directory** button to browse to and select the export directory.



Correlating Output Design Fields with the Powergold Song Information Card

Ref	Field in First Line	Notes
	HH:MM:SS	Scheduled air time calculated by Powergold
	Time Synch Command	Typically used only with Automation Commands . Events can be scheduled as: Hard sync events using a #/pound symbol Soft sync events using an */asterisk symbol Do Not Move events using a ./period symbol
1	Hard Disk Location	Stored in the Hard Disk Location field on the Additional tab of the Song Information screen, this refers to an event's WOAFR category.
2	Source	Stored in the Source field on the Additional tab of the Song Information screen, this refers to an event's WOAFR Asset ID, and should include a DA for audio events.
3	Title	Stored in the Title field on the Song Information screen.
4	Artist	Stored in the Artist Display Text field on the Song Information screen.
5	Run Time (MM:SS)	Stored in the Runtime field on the Main tab of the Song Information screen, this field is used by Powergold to calculate event timing.
6	Intro 1 Seconds	Stored in the Intro 1 (ss) field on the Main tab of the Song Information screen.
7	Ending Style	Stored in the Ending Style field on the Main tab of the Song Information screen.
8	Miscellaneous Field	Stored in the Miscellaneous field on the Main tab of the Song Information screen.
9	Song Year	Stored in the Year field on the History tab of the Song Information screen.

The screenshot shows the 'Song Information' window with the 'Main' tab selected. The 'Title' field is 'The Red' and 'Artist Display Text' is 'Chevelle'. The 'Speed' field is set to '100' and 'Hard Disk Location' is 'ROK'. The 'Media' field is empty, and the 'Source' field is 'DA6549'. A blue circle with the number 1 highlights the 'Speed' field, and a blue circle with the number 2 highlights the 'Source' field.

Song Information

Customize Tabs First Prev Next Last Cancel Save Add Delete Song Separation Tools Close

Title **The Red** Artist Display Text **Chevelle** Search By Artist Sep

Calculate most recent play Build from artist sep list

Main Secondary Additional Notes History Research Future Moves Custom Fields Voice Tracks Web Links

Artist Separation Edit Artist Separation Properties Edit Property Assignments Map 1 Options

Artist: Chevelle Type: Primary Gender: Male Tempo: SLOW

Runtime: 3:57 Ending Style: No Mood: Cart #: Miscellaneous:

Intro 1 (ss): 0 Intro 1 (ms): 0 Intro 2 (ss): 0 Intro 2 (ms): 0 Intro 3 (ss): 0 Intro 3 (ms): 0

Song Instance Data

Category	Folder	Packet	Daypart	Percent Back
D-Stay	Currents	1		100%

CD Editor Get Next Available CD #

CD Number Find CD Track

Non-Music Event

Record 84 of 295 Total plays: 1315 Press F1 for help.

Song Information

Customize Tabs First Prev Next Last Cancel Save Add Delete Song Separation Tools Close

Title **The Red** Artist Display Text **Chevelle** Search By Artist Sep

Calculate most recent play Build from artist sep list

Main Secondary Additional Notes History Research Future Moves Custom Fields Voice Tracks Web Links

History

4/11/2009, Sat 12 1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 2

4/12/2009, Sun 2

4/13/2009, Mon 2

4/14/2009, Tue 2

4/15/2009, Wed 2

4/16/2009, Thu 2

4/17/2009, Fri 2

4/18/2009, Sat 3

4/19/2009, Sun 2

4/20/2009, Mon 2

4/21/2009, Tue 2

4/22/2009, Wed 3

Totals 4 5 4 6 5 4 2 3 2 5 2 6 4 5 5 4 6 1 7 3 4 3 7 101

Song Artist Display Text Artist Composer Property Research Title User-Defined

Entry Date Year Peak Date Peak Position

2/27/2003 9 2/27/2003 X

Record 47 of 295 Total plays: 1315 Press F1 for help.

Configuring Automation Commands

It is possible to pre-configure automation commands to quickly add merge points, voice tracks or workflows to your clocks.

1

Access the [Automation Command Editor](#) by clicking the **Edit** menu option and selecting **Commands | Automation**.

2

Click **New** and assign this automation command a [Command Title](#). This text will appear in the Title field of the Workstation Stack after the schedule is merged by Central Server. After creating the Automation Command, enter the command details.

The screenshot shows the 'Automation Command Editor' window. On the left, a list of command types is shown, with '20:00 Merge Point' selected. The 'New' button is highlighted with an orange box. The right pane contains various input fields for configuring the command, including Duration, Description, Artist, Media, Number, Filename, Track, Hard Disk Location, Intro, Source, Cue In, Time Synch, and Ending. An 'Options and Default Values' button is located at the bottom right of the right pane.

Take care when naming your Automation Command. Most commands may simply be descriptively named, but the names of Merge Point commands are more significant.

When adding a Merge Point Automation Command, adding the break time in MM:SS format as the first five characters of the command name will set the timing position of the merge point.

Configuring Merge Point Automation Commands

Ref	Field		Description
1	Time Synch	Recommended	Merge Points can be scheduled as: Hard sync using a #/pound symbol Soft sync using an */asterisk symbol Do Not Move using a ./period symbol Hard & Soft Sync commands should only be used in unattended hours. These commands can remove events from the schedule without prior notice, which may confuse live operators.
2	Source	Required	TM indicates this command is a Merge Point/Traffic Merge event.
3	Artist	Required (if using Rulesets)	Surrounded in quotes, this field references the desired fill Ruleset. The Ruleset must be spelled exactly as configured in Playlist Editor.
4	Duration	Required	This field sets the Merge Point duration.

When adding a Merge Point Automation Command, adding the break time in MM:SS format as the first five characters of the command name will set the timing position of the merge point.

Configuring Workflow Automation Commands

Ref	Field		Description
1	Time Synch	Optional	Sequential Workflows can be scheduled as: Hard sync using a #/pound symbol Soft sync using an */asterisk symbol Do Not Move using a ./period symbol
2	Source	Required	WF indicates this command is a Workflow event.
3	Artist	Required	This field references the desired Workflow. The Workflow must be spelled exactly as configured in Playlist Editor.
4	Ending	Recommended	Valid values are either S (Sequential) or B (Background). Most Workflows will be scheduled as Background events. If this field is left blank, the Workflow will be added as a Sequential event by default.

Configuring Voice Track Automation Commands

The screenshot shows the 'Automation Command Editor' window. On the left, a list of commands includes 'Voice Track', which is selected. The main area contains several fields: 'Duration' (0:45), 'Description (Miscellaneous)' (empty), 'Artist' (empty), 'Media' (empty), 'Number' (empty), 'Filename' (empty), 'Track' (empty), 'Hard Disk Location' (VTK), 'Intro' (checkbox), 'Source' (JUTIME), 'Cue In' (0:0), 'Time Synch' (empty), 'Ending' (empty), and an 'Options and Default Values' button. Numbered callouts 1 through 5 highlight specific fields: 1 points to 'Time Synch', 2 to 'Hard Disk Location', 3 to 'Source', 4 to 'Artist', and 5 to 'Duration'. The bottom status bar shows 'Press F1 for help' and 'Command 9 of 9'.

Ref	Field		Description
1	Time Synch	Optional	Voice tracks can be scheduled as: Hard sync using a # /pound symbol Soft sync using an * /asterisk symbol Do Not Move using a . /period symbol
2	Hard Disk Location	Required	Refers to the <i>WOAFR</i> category containing voice tracks.
3	Source	Required	There are two components to the Source field: the Join Type and the string TIME . Available Join Types include: JU (Join Up), JD (Join Down), JB (Join Both up and down) and JN (Join Neither).
4	Artist	Optional	Optional field to store the name of the voice track talent.
5	Duration	Recommended	Estimated duration of the as-yet unrecorded voice track. Used for timing purposes within the Powergold clocks.

Configuring Memo Automation Commands

Ref	Field		Description
1	Time Sync	Optional	Memos can be scheduled as: Hard sync using a #/pound symbol Soft sync using an */asterisk symbol Do Not Move using a ./period symbol
2	Source	Required	Two periods (..) identifies this command as a Memo event.
3	Artist	Optional	Text entered in this field will appear in the Artist field of the Workstation Stack.

The configured name of this Automation Command will appear in the Title field of the Workstation Stack.

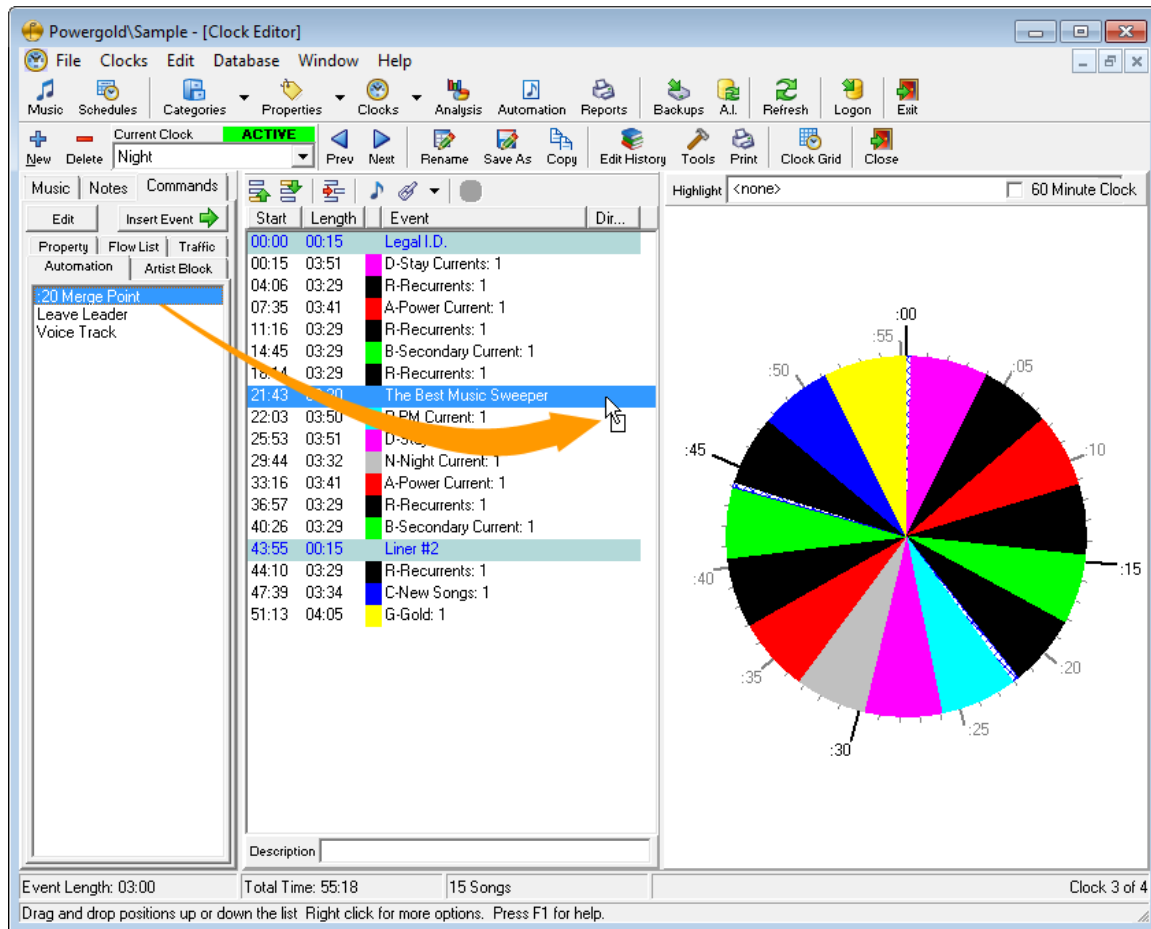
Configuring Leader-Follower Workflow Action Automation Commands

The screenshot shows the 'Automation Command Editor' window. On the left, a list of commands includes '20:00 Merge Point', 'Join Leader', 'Leader Breakaway' (selected), 'Leader Simulcast', 'Leave Leader', 'Live Promo Copy', 'Take Readings', 'Top of Hour News Workflow', and 'Voice Track'. The main area is divided into tabs: 'Main', 'Printing Controls', 'Command Scheduler', and 'Print Commands To File'. The 'Main' tab is active, showing a 'Duration' of 0:00, a 'Description (Miscellaneous)' field containing '<Follower Breakaway Tag><Ruleset>', and several input fields for 'Artist', 'Media', 'Number', 'Filename', 'Track', 'Hard Disk Location', 'Intro', 'Cue In', 'Source' (set to 'LB'), 'Time Synch', and 'Ending' (set to 'S'). A status bar at the bottom indicates 'Press F1 for help' and 'Command 3 of 9'.

Ref	Field		Description										
1	Time Synch	Optional	Sequential Leader-Follower Workflow Actions can be scheduled as: Hard sync using a #/pound symbol Soft sync using an */asterisk symbol Do Not Move using a ./period symbol										
2	Source	Required	Indicates the Workflow Action to schedule. LB=Leader Breakaway, LS=Leader Simulcast, JL=Join Leader and LL=Leave Leader.										
3	Description	Required	Defines tag information for the inserted Workflow Action. All Workflow names must be spelled exactly as configured in Playlist Editor. <table><thead><tr><th>Action</th><th>Required Tag Information</th></tr></thead><tbody><tr><td>LB/Leader Breakaway</td><td><ul style="list-style-type: none">Follower Breakaway TagRuleset</td></tr><tr><td>LS/Leader Simulcast</td><td><ul style="list-style-type: none">Follower Simulcast Tag</td></tr><tr><td>JL/Join Leader</td><td><ul style="list-style-type: none">Leader Radio Station NameWorkstation NameLeader Simulcast Workflow NameLeader Breakaway Workflow NameLeader-Follower Time Offset (+HH:mm Format)</td></tr><tr><td>LL/Leave Leader</td><td>None</td></tr></tbody></table>	Action	Required Tag Information	LB/Leader Breakaway	<ul style="list-style-type: none">Follower Breakaway TagRuleset	LS/Leader Simulcast	<ul style="list-style-type: none">Follower Simulcast Tag	JL/Join Leader	<ul style="list-style-type: none">Leader Radio Station NameWorkstation NameLeader Simulcast Workflow NameLeader Breakaway Workflow NameLeader-Follower Time Offset (+HH:mm Format)	LL/Leave Leader	None
Action	Required Tag Information												
LB/Leader Breakaway	<ul style="list-style-type: none">Follower Breakaway TagRuleset												
LS/Leader Simulcast	<ul style="list-style-type: none">Follower Simulcast Tag												
JL/Join Leader	<ul style="list-style-type: none">Leader Radio Station NameWorkstation NameLeader Simulcast Workflow NameLeader Breakaway Workflow NameLeader-Follower Time Offset (+HH:mm Format)												
LL/Leave Leader	None												
4	Ending	Recommended	Valid values are either S (Sequential) or B (Background). Leader-Follower Workflow Actions should be scheduled as Sequential events.										

Adding Automation Commands to Your Clocks

Adding configured automation commands to your clocks is a drag-and-drop process. With your clock open, *click* on the **Automation** tab. *Click* on the command you want to place, and drag-and-drop it in its new location.



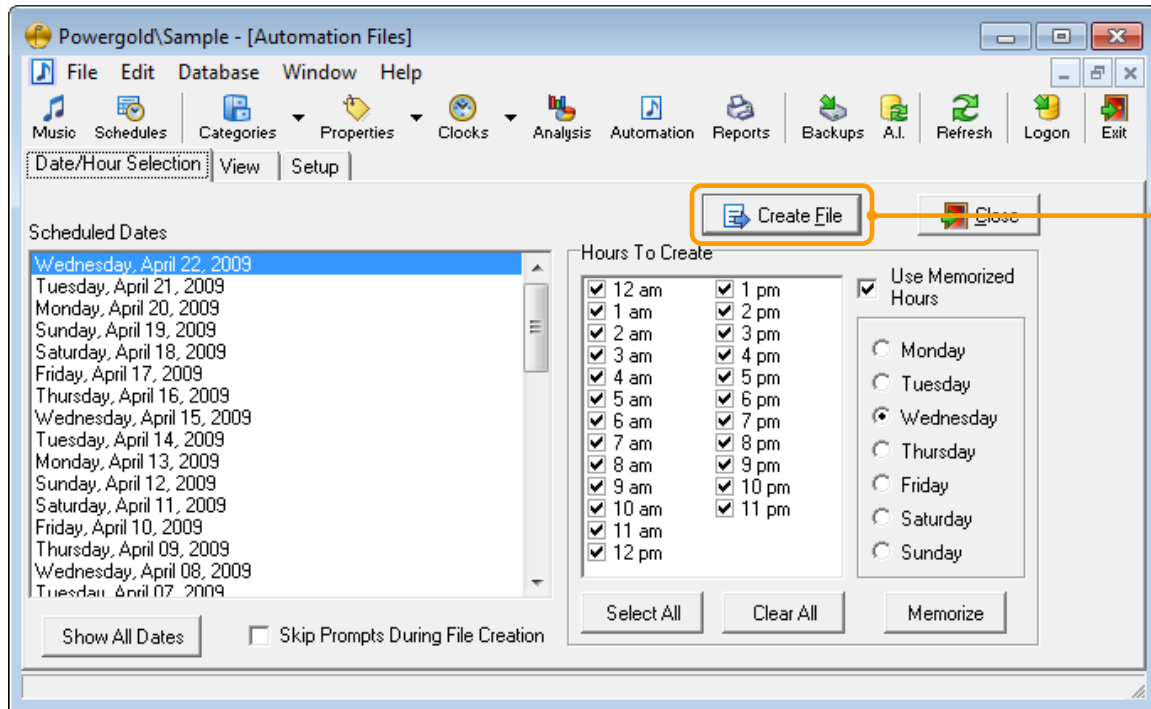
Exporting a Completed Schedule to WOAFR

1

Click the **Automation** button on the main Powergold tool bar or from the main menu select **Edit | Automation**.

2

Scheduled days will be listed on the [Date/Hour Selection](#) tab. Select the days to export from the list of completed schedules and click **Create File**.



Configuring Selector (DOS) to Export to WOAFR

Configuring the Automation Export

1

From the Selector main menu, press **7** to open the [Print the Log](#) option.

2

Once you are in the [Print the Log](#) menu, press **F4** to select the [Edit Log Formats](#) option.

3

Press **8** to select [Log Format 8](#).

4

From the [Edit Log Format 8](#) menu, press **5** to select [Log Parameters](#). Set the log parameters using the table on the next page.

LOG PARAMETERS	
Format Name:	WO Automation for Radio
Font for Entire Header/Footer	Page
Print Footer at end of each	Page
# of Lines after Songs	0
# of Lines after Breaks/Links	0
# of Lines after Spots	0
# of Lines after Cluster Footer	0
# of Lines after Header	0
# of Lines per Page	0
# of Hours per Page	0
Print Unscheduled Positions?	No
Print "Anniversary" Notes (Days)	-0 +0
Artist Notes	No Artist Notes
Print Song Notes?	No
"Rotate" Notes:	Everywhere
Breaknote/Link Design:	Same Design for Stopset Yes/No
Print Cluster Header/Footer around:	Spot/Non-Spot
"LOG:Day of Week (1-7)" Start Day:	Sunday
Automation File Output Name:	C:\MUSIC\@V@M@D.SEL

F1-Help F2-Save Spacebar-Options

5

When each parameter has been set, press **F2** to save the parameters.

Parameter	Setting
Format Name	Descriptive text naming this log format. We recommend WO Automation for Radio.
Font for Entire Header/Footer	P
Print Footer at End of Each	Page
# of Lines after Songs	0
# of Lines after Breaks/Links	0
# of Lines after Spots	0
# of Lines after Cluster Footer	0
# of Lines after Header	0
# of Lines per Page	0
# of Hours per Page	0
Print Unscheduled Positions?	No
Print "Anniversary" Notes (Days)	-0 +0
Artist Notes	No Artist Notes
Print Song Notes?	No
"Rotate" Notes	Everywhere
Breaknote/Link Design	Same Design for Stopset Yes/No
Print Cluster Header/Footer around	Spot/Non-Spot
"LOG Day of Week (1-7)"Start Day	Sunday
Automation File Output Name	This tells Selector where to write the exported schedule file and what to name it. This should reference the path to your configured import directory on your Central Server, the filename mask @Y@M@D and the file extension configured in Central Server. For example: C:\MUSIC\@Y@M@D.SKD.

6

After Selector has saved the new information, Selector will display **Screen Saved** in the top-left corner of the screen. Press **ESC** to return to the **Edit Log Format 8** menu.

7

From the **Edit Log Format 8** menu, press **4** to select the **Header/Footer Design** option. Verify the header is blank. Press **F2** to save these parameters, and then press **ESC** to return to the **Edit Log Format 8** menu.

8

Configure Log Format 8, using the information in the table below. Any log format options not listed here must be left blank. After setting each option, press **F2** to save your changes.

FIELD NAME	ABREV	LINE	COLUMN	LENGTH	FONT
Song ID	ID	1	15	6	P
Song ID (Bar Code 1)	ID				
Song ID (Bar Code 2)	ID				
Song ID (No Punctuation)	ID				
Artist	AR	1	44	18	P
Artist 1	A1				
Artist 2	A2				
Title	TI	1	23	18	P
Category	CA				
Category Name	CM				

ABREV	LINE	COLUMN	LENGTH	FONT
ID	1	15	6	P
AR	1	44	18	P
T1	1	23	18	P
EN	1	74	1	P
I1	1	70	2	P
ME	1	11	3	P
RT	1	64	5	P
AH	1	1	2	P
ET	1	4	5	P

9

Press **F7** to configure required Punctuation.

PUNCTUATION	LINE	COLUMN	LENGTH	FONT
:	1	3	1	P
,	1	9	1	P
,	1	10	1	P
,	1	14	1	P
,	1	21	1	P
"	1	22	1	P
"	1	41	1	P
,	1	42	1	P
"	1	43	1	P
"	1	62	1	P
,	1	63	1	P
,	1	69	1	P
,	1	72	1	P
,	1	73	1	P
,	1	75	1	P

10

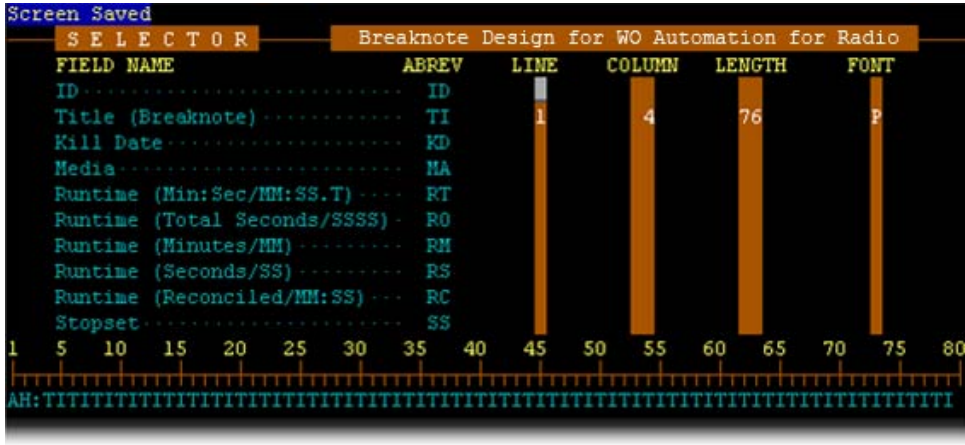
Press **F2** to save your punctuation changes. Press **ESC** twice to return to the [Edit Log Format 8](#) menu.

11

From the [Edit Log Format 8](#) menu, press **2** to select the [Breaknote Design](#) option. Press **1** to select [Non-Stopset Design](#).

12

Configure the Breaknote Design, using the information in the table below. Any breaknote format options not listed here must be left blank. After setting each option, **press F2** to save your changes.



ABREV	LINE	COLUMN	LENGTH	FONT
AH	1	1	2	P
TI	1	4	76	P

13

Press F7 to configure required Punctuation.

PUNCTUATION	LINE	COLUMN	LENGTH	FONT
:	1	3	1	P

14

Press F2 to save your punctuation changes. **Press ESC** to return to the [Edit Log Format 8](#) menu.

15

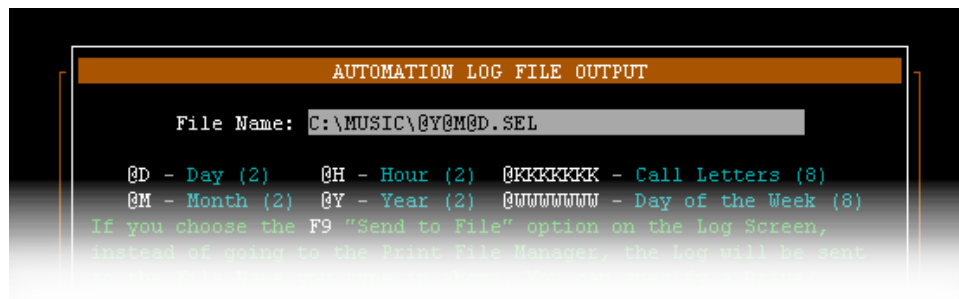
From the [Edit Log Format 8](#) menu, **press 3** to select the [Cluster Header/Footer Design](#) option. Verify the Header and Footer fields are blank. **Press F2** to save these parameters, and then **press ESC** to return to the [Edit Log Format 8](#) menu.

16

From the [Edit Log Format 8](#) menu, press **6** to select the [Unscheduled Position Design](#) option. Press **1** to select [Unscheduled Song Design](#). Verify the settings in [Unscheduled Position Design](#) are blank. Press **F2** to save these parameters, and then press **ESC** four times to return to the [Print the Log](#) menu.

17

Selector must now be configured to print your music log using the same filename configured in your *WO Automation for Radio Central Server*. From Selector's [Print the Log](#) menu, press **F3** for [Log Format Assignments](#). Press **F6** to set the [Automation File Name](#).

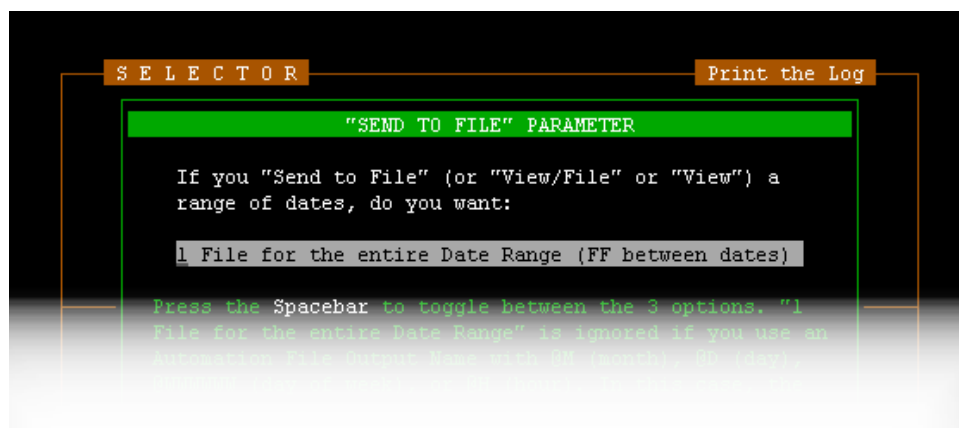


The [File Name](#) field tells Selector where to write the exported schedule file and what to name it. This should reference the path to your configured import directory on your Central Server, the filename mask [@Y@M@D](#) and the file extension configured in Central Server. For example: [C:\MUSIC\@Y@M@D.SKD](#).

After setting the File Name field, press **F2** to save your changes. Press **ESC** twice to return to the [Print the Log](#) menu.

18

Press **F7** to configure the [Send to File](#) parameter. Press the SPACE bar to toggle to the option for **A separate file for each date**, instructing Selector to create a new file for each day's music log.



Press **F2** to save your changes. Press **ESC** to return to the [Print the Log](#) menu.

19

Finally, assign this format in the [Log Format Assignment](#) grid. From the [Print the Log](#) menu, press **F3** to select the [Log Format Assignments](#) option.

Screen Saved

S E L E C T O R Log Format Assignment

HOURS of DAY	1	2	1	2	3	4	5	6	7	8	9	0	1	2	1	2	3	4	5	6	7	8	9	0	1
	M	A	A	A	A	A	A	A	A	A	A	A	N	P	P	P	P	P	P	P	P	P	P	P	P
Mon	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
Tue	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
Wed	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
Thu	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
Fri	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
Sat	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8
Sun	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8	8

F1-Help F2-Save F5-Automation File Name Alt C-Copy Format

Type the number **8** in each block of the grid (yes, 168 times!) to set [Log Format 8](#) as the default format for every hour of the week.

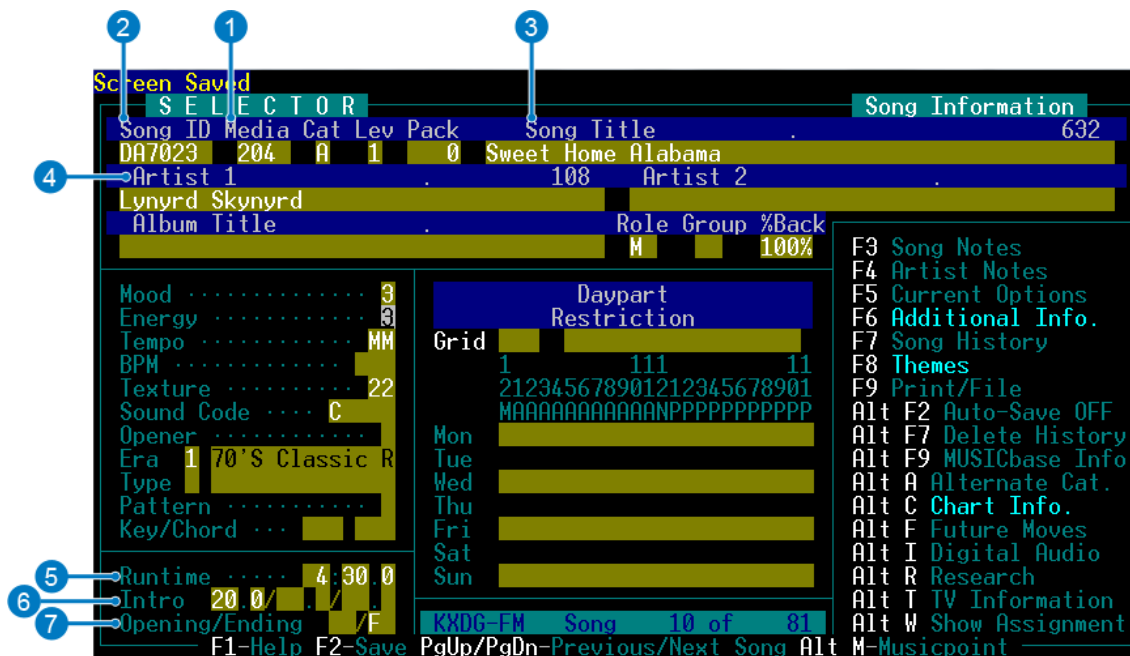
Press **F2** to save your changes.

20

Enjoy a beverage of your choice and take comfort in knowing that even though it has taken you the better part of a day to set up your output format, it is still beats working with Selector for Windows.

Correlating Output Design Fields with the Selector Song Information Card

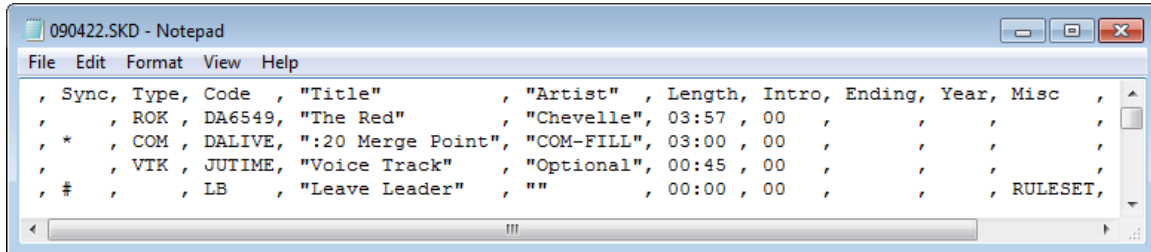
Ref	Field in First Line	Notes
	HH:MM:SS	Scheduled air time automatically calculated by Selector.
	Time Synch Command	Used only with Breaknotes scheduling automation commands as: Hard sync events using a #/pound symbol Soft sync events using an */asterisk symbol Do Not Move events using a ./period symbol Hard & Soft Sync commands should only be used in unattended hours. These commands can remove events from the schedule without warning, which may confuse live operators.
1	Hard Disk Location	Stored in the Media field on Song Information screen, this refers to an event's <i>WOAFR</i> category.
2	Source	Stored in the Song ID field on the Song Information screen, this refers to an event's <i>WOAFR</i> Asset ID, and should include a DA for audio events.
3	Title	Stored in the Song Title field on the Song Information screen.
4	Artist	Stored in the Artist 1 field on the Song Information screen.
5	Run Time (MM:SS)	Stored in the Runtime field on the Song Information screen, this field is used by Selector to calculate event timing.
6	Intro 1 Seconds	Stored in the Intro field on the Song Information screen.
7	Ending Style	Stored in the Ending field on the Song Information screen.



Configuring Automation Commands Using Breaknotes

You can use the breaknotes to tell the system to perform a variety of tasks. In Selector breaknotes must be configured using comma-delimited text, where each field or group of information is separated by a comma. Each breaknote includes a unique ID and can be inserted into program clocks to schedule Merge Points, Workflows or Voice Tracks.

Comma-delimited breaknotes use this syntax:



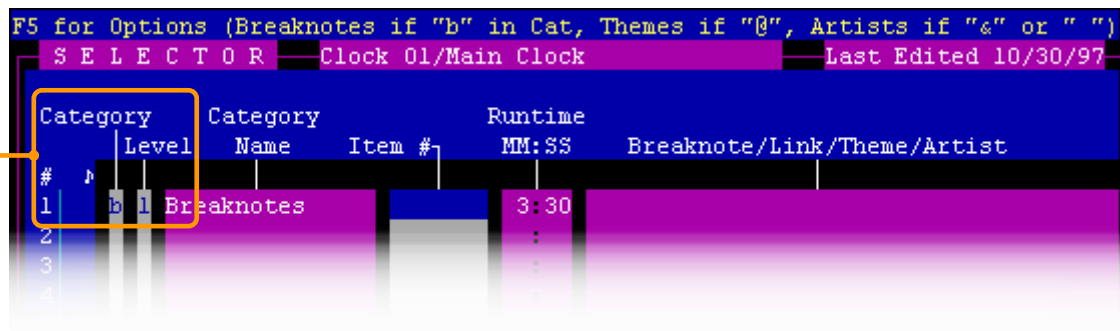
Field	Description
1	<p>Sync,</p> <p>Used only with Breaknotes scheduling automation commands as:</p> <ul style="list-style-type: none"> Hard sync events using a #/pound symbol Soft sync events using an */asterisk symbol Do Not Move events using a ./period symbol <p>Hard & Soft Sync commands should only be used in unattended hours. These commands can remove events from the schedule without warning, which may confuse live operators.</p>
2	Type,
3	Code,
4	"Title",
5	"Artist",
6	Length,
7	Intro,
8	Ending,
9	Year,
10	Misc,

1

To add a breaknote to the Selector clock, highlight in the clock the event that should follow the breaknote. For example, if you want a breaknote at the top of the hour, use the up arrow key to highlight the first song. With the correct position selected, *press* the **INS** (insert) key to insert a new position into the clock.

2

Type a lower-case **b** in the [Category](#) field and a **1** in the [Level](#) field.



3

Press **F5**, then press **INS** to open the [Insert/Edit a Breaknote](#) window.



4

In the [ID](#) field, type the **four-character ID** associated with the breaknote. Type an approximate **runtime** for this breaknote, and leave the default [Stopset](#) setting of **No**.

5

Type the comma-delimited breaknote text. Examples of common breaknotes are included on the next few pages but for details on all available event types see the [Scheduling Events in a Music Scheduler](#) topic.

6

Press **F2** to save the new breaknote, press **F2** again to insert the breaknote into the clock, and press **F2** once more to save the updated clock.

Configuring Merge Point Automation Commands

If you are merging music and traffic logs, you must establish traffic merge points in the schedule where you wish the break to occur.

INSERT/EDIT A BREAKNOTE

ID

Runtime

Stopset?

1020

3:00.0

No

Text

,.,.,TM,"20:00 Merge Point","RULESET",03:00,.,.,

Kill Date: / /

Media:

F1-Help

F2-Save

Field	Description		
ID	Type a four-character ID associated with the breaknote.		
Runtime	Type the approximate runtime for this break to be used by Selector to estimate clock timing.		
Stopset?	Type No .		
Text	Type the breaknote text . For a Merge Point, the breaknote text must include these comma-delimited fields as shown in the above example:		
	Sync	Recommended	Merge Points are typically scheduled as Do Not Move events using a period (.) symbol.
	ID	Required	Always entered as TM .
	Title	Required	Surrounded in quotes, the first five characters in MM:SS format set the timing position of the merge point. In the example above, 20:00 sets this break position at 20 minutes past the hour.
	Artist	Required (if using Rulesets)	Surrounded in quotes, this field references the desired fill Ruleset. The Ruleset must be spelled exactly as configured in Playlist Editor.
	Length	Required	In MM:SS format, this field sets the Merge Point duration.
Kill Date	Leave blank.		
Media	Leave blank.		

When adding a Merge Point Automation Command, adding the break time in MM:SS format as the first five characters of the Title field will set the timing position of the merge point.

Configuring Workflow Automation Commands

Typically scheduled as Background events, all that is required in the breaknote text are the WF tag and the name of the Workflow to execute. **The Workflow name must be spelled exactly as configured in Playlist Editor.**

INSERT/EDIT A BREAKNOTE

ID

1010

Runtime

0:00.0

Stopset?

No

Text

,,WF,, "Top of Hour News" ,,,B,,

Kill Date:

/ /

Media:

F1-Help F2-Save

Field	Description		
ID	Type a four-character ID associated with the breaknote.		
Runtime	If the Workflow is being scheduled as a Sequential event, type the approximate runtime for this event to be used by Selector to estimate clock timing.		
Stopset?	Type No .		
Text	Type the breaknote text . For a Workflow, the breaknote text must include these comma-delimited fields as shown in the above example:		
	Sync	Recommended	Sequential Workflows can be scheduled as: Hard sync using a # /pound symbol Soft sync using an * /asterisk symbol Do Not Move using a . /period symbol
	ID	Required	WF indicates this command is a Workflow event.
	Artist	Required (if using Rulesets)	This field references the desired Workflow. The Workflow must be spelled exactly as configured in Playlist Editor.
	Ending	Recommended	Valid values are either S (Sequential) or B (Background). Most Workflows will be scheduled as Background events. If this field is left blank, the Workflow will be added as a Sequential event by default.
Kill Date	Leave blank.		
Media	Leave blank.		

Configuring Voice Track Automation Commands

INSERT/EDIT A BREAKNOTE

ID

1010

Runtime

0:45.0

Stopset?

No

Text

,,VTK,JUTIME,"VoiceTrack","Optional Stack Text",00:45,,,

Kill Date:

/ /

Media:

F1-Help F2-Save

Field	Description
ID	Type a four-character ID associated with the breaknote.
Runtime	Type the approximate runtime for this voice track to be used by Selector to estimate clock timing.
Stopset?	Type No .
Text	Type the breaknote text . For a Voice Track position, the breaknote text must include these comma-delimited fields as shown in the above example:
	Sync Optional Though rare, Voice Tracks can be scheduled as: Hard sync using a #/pound symbol Soft sync using an */asterisk symbol Do Not Move using a ./period symbol
	Category Required Refers to the <i>WOAFR</i> category containing the recorded voice tracks.
	Source Required There are two components to the Source field: the Join Type and the string TIME . Available Join Types include: JU (Join Up), JD (Join Down), JB (Join Both up and down) and JN (Join Neither).
	Artist Optional Optional field to store the name of the voice track talent.
	Duration Recommended Estimated duration of the as-yet unrecorded voice track. Used for timing purposes within the Selector clocks.
Kill Date	Leave blank.
Media	Leave blank.

Configuring Memo Automation Commands

INSERT/EDIT A BREAKNOTE

ID

1010

Runtime

0:00.0

Stopset?

No

Text

,,,,,,"Take XMtter Readings","Optional Memo Text 2",,,,,,

Kill Date:

/ /

Media:

F1-Help F2-Save

Field	Description												
ID	Type a four-character ID associated with the breaknote.												
Runtime	Type the approximate runtime for this memo to be used by Selector to estimate clock timing.												
Stopset?	Type No .												
Text	<p>Type the breaknote text. For a Memo event, the breaknote text must include these comma-delimited fields as shown in the above example:</p> <table><tr><td>Sync</td><td>Optional</td><td>Though rare, Memos can be scheduled as: Hard sync using a #/pound symbol Soft sync using an */asterisk symbol Do Not Move using a ./period symbol</td></tr><tr><td>Source</td><td>Required</td><td>Two periods (..) identifies this command as a Memo event.</td></tr><tr><td>Title</td><td>Recommended</td><td>Text entered in this field will appear in the Title field of the Workstation Stack.</td></tr><tr><td>Artist</td><td>Optional</td><td>Text entered in this field will appear in the Artist field of the Workstation Stack.</td></tr></table>	Sync	Optional	Though rare, Memos can be scheduled as: Hard sync using a #/pound symbol Soft sync using an */asterisk symbol Do Not Move using a ./period symbol	Source	Required	Two periods (..) identifies this command as a Memo event.	Title	Recommended	Text entered in this field will appear in the Title field of the Workstation Stack.	Artist	Optional	Text entered in this field will appear in the Artist field of the Workstation Stack.
Sync	Optional	Though rare, Memos can be scheduled as: Hard sync using a #/pound symbol Soft sync using an */asterisk symbol Do Not Move using a ./period symbol											
Source	Required	Two periods (..) identifies this command as a Memo event.											
Title	Recommended	Text entered in this field will appear in the Title field of the Workstation Stack.											
Artist	Optional	Text entered in this field will appear in the Artist field of the Workstation Stack.											
Kill Date	Leave blank.												
Media	Leave blank.												

Exporting a Completed Schedule to WOAFR

1

From the Selector main menu, press **7** to select [Print the Log](#).



2

Type the range of schedules dates and times to be printed. Each day in the range will be printed to its own unique file name in the path and format specified in the Log File Output.

3

Use the arrow keys to move the highlight bar to the field currently displaying [Log Format Assignment Grid](#). Press the **SPACE** bar until the field shows [WO Automation for Radio](#) (or the name you assigned to the output format).

4

Press **F9** ([Print/File View Log](#)) to open the [Print Options](#) menu.

5

Press **2** to choose [Send to File](#).

6

When printing is completed, Selector will display the message [Finished Generating the Report](#). Press **ESC** four times to exit Selector.

Configuring Selector for Windows to Export to WOAFR

Selector for Windows export designs are configured using Selector's Log Formatting, resulting in a complete, integrated schedule that can be imported into *WO Automation for Radio*. The following examples use Selector Version 15. This is offered only as a guide—contact Selector support for additional help and details.

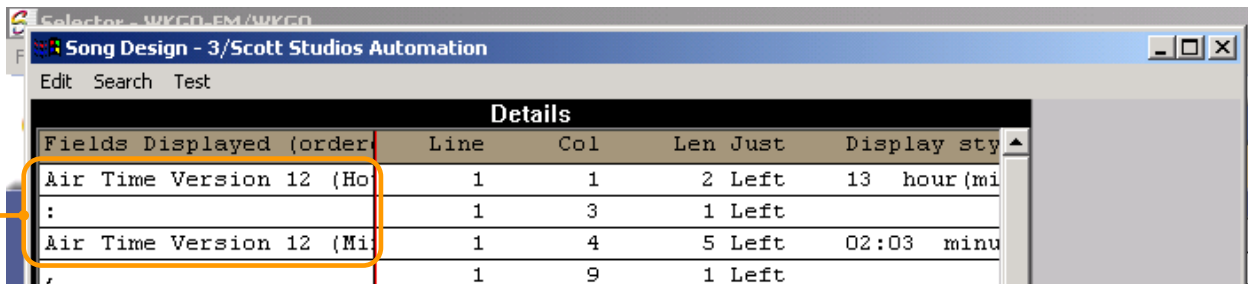
Song Design

1 From the **Log** menu, select **Log Formats** and highlight a blank log format. Click **Edit | Import**, and select **Scott Studios Automation**. This will create a log format template which will require some editing.

2 To edit this template, double-click on **Scott Studios Automation**. Click the **Show Details** button at the bottom right of the screen.

3 *WO Automation for Radio* requires Selector's [Air Time Version 12](#). The other Air Time options will not interface correctly with your WOAFR system.

Use the [Air Time Version 12 \(Hour\)](#) field for Column 1 for a Length of 2, and the [Air Time Version 12 \(Min./Sec.\)](#) field for Column 4 for a Length of 5.

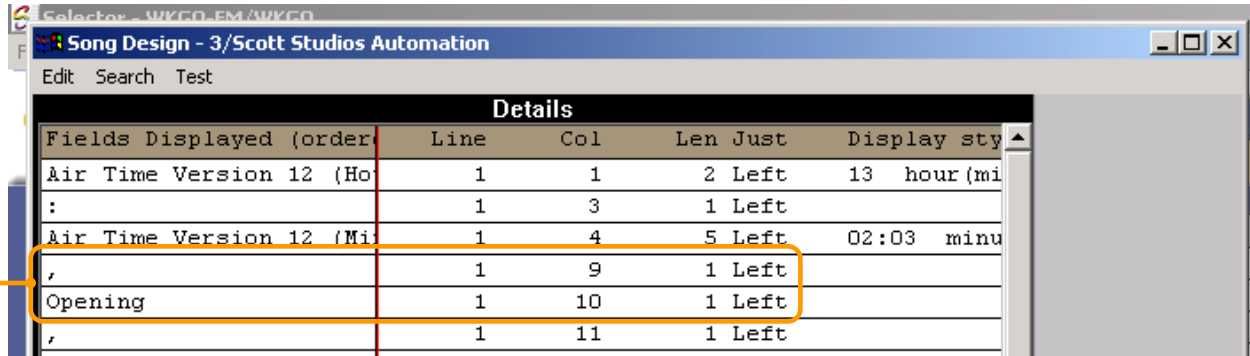


Fields Displayed (order)	Line	Col	Len	Just	Display sty
Air Time Version 12 (Hour)	1	1	2	Left	13 hour (mi
:	1	3	1	Left	
Air Time Version 12 (Min./Sec.)	1	4	5	Left	02:03 minu
,	1	9	1	Left	

Selector will offer to automatically move columns if the spacing is not correct. The lengths in the *Length* column may still need to be adjusted manually even if you select *Yes*. You may select *No* for total manual control of columns and lengths.

4

The template also requires a change to correctly generate the sync field in Column 10. In the fourth line down on the template, change the Field from the original format of two commas (,,) for Column 9 to one comma (,) for a Length of 1.



Fields Displayed (order)	Line	Col	Len	Just	Display sty
Air Time Version 12 (Ho	1	1	2	Left	13 hour (mi
:	1	3	1	Left	
Air Time Version 12 (Mi	1	4	5	Left	02:03 minu
,	1	9	1	Left	
Opening	1	10	1	Left	
,	1	11	1	Left	

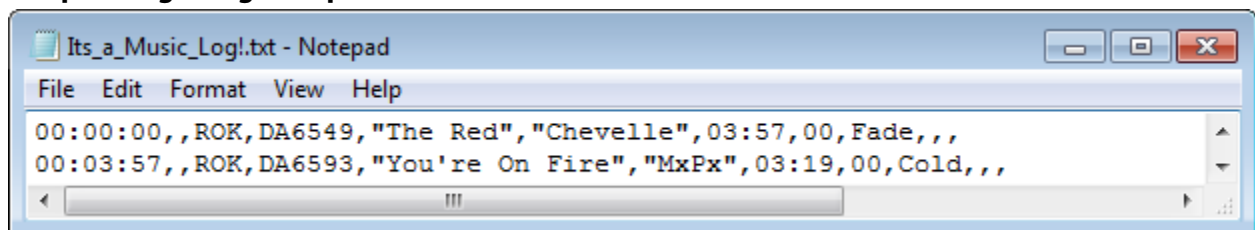
To add the new Sync field, highlight the fourth field down (the comma designated for Column 9) and click **Edit**. Select the **Insert Field** option. From the Field menu, select the database field used to store the sync code. In the example above, the sync code is stored in the [Opening](#) database field.

Highlight the blank line under the field you just added, and type in a comma (,) which will go in Column 11 for a Length of 1. If there is no blank line, create one by clicking on **Edit** and selecting **Insert Blank Space**.

5

Repeat these steps for all instances where punctuation or any other non-Selector characters need to be added. Continue with the process of inserting Selector fields and additional characters as needed to build the output file.

Sample Song Design Output



Song Design Fields

Fields Displayed Column		Details Columns			
	Field	Line	Col	Len	Just
1	Air Time Version 12 (Hour)	1	1	2	Left
2	:	1	3	1	Left
3	Air Time Version 12 (Min./Sec.)	1	4	5	Left
4	,	1	9	1	Left
5	(Sync Code Field) ¹	1	10	1	Left
6	,	1	11	1	Left
7	(WOAFR Category Field) ²	1	12	3	Left
8	,	1	15	1	Left
9	(Code) ³	1	16	2	Left
10	(Asset Number) ⁴	1	18	4	Left
11	,	1	22	1	Left
12	"	1	23	1	Left
13	Title	1	24	20	Left
14	"	1	44	1	Left
15	,	1	45	1	Left
16	"	1	46	1	Left
17	Artists	1	47	19	Left
18	"	1	66	1	Left
19	,	1	67	1	Left
20	Runtime	1	68	7	Left
21	,	1	75	1	Left
22	Intro 2	1	76	2	Left
23	,	1	78	1	Left
24	Ending	1	79	1	Left
25	'''	1	80	3	Left

Notes:

¹ Selector database field holding Sync information (*=Soft sync, #=Hard sync, .=Do Not Move)

² Selector database field holding three-character WOAFR category

³ Selector database field indicating event type (i.e. JU=voice track with Join Up link, DA=digital audio)

⁴ Selector database field holding WOAFR Asset number, LIVE for stopsets, or TIME for voice track events

Breaknote Design

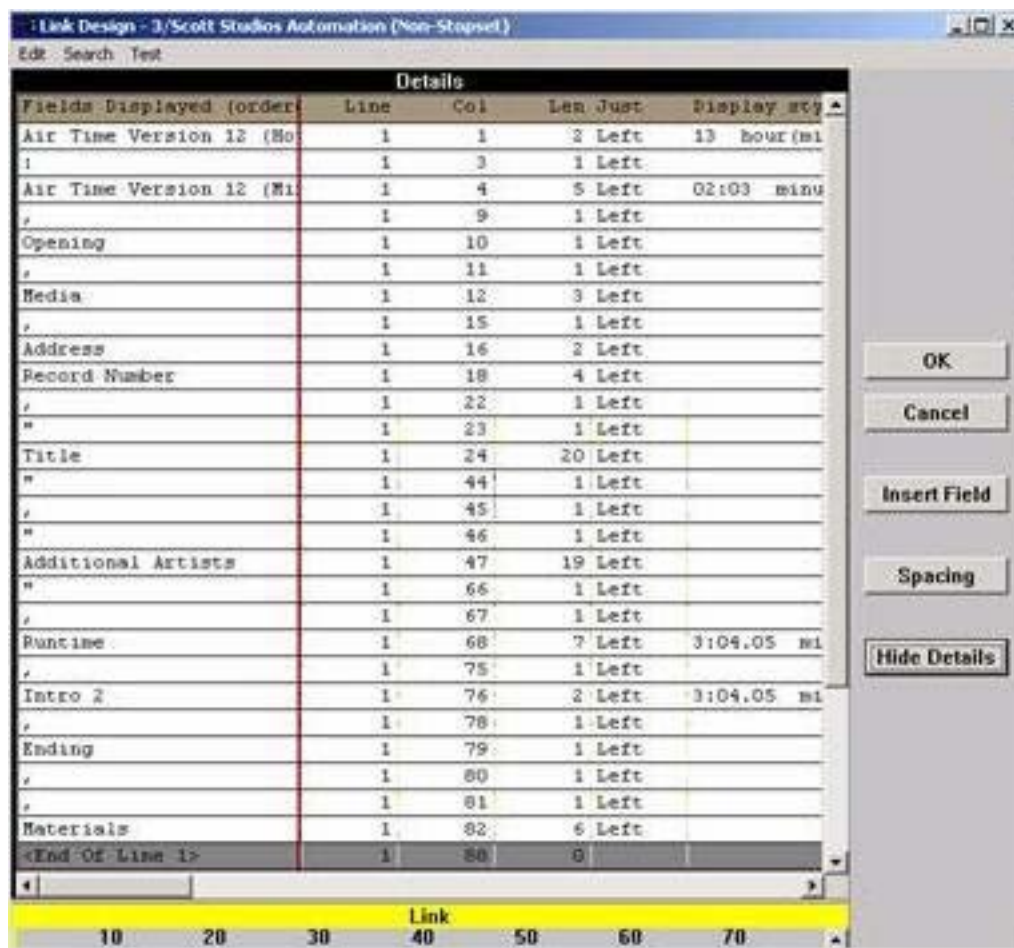
1

To set up a Log Format for breaknotes go to Log Formats and highlight the [Scott Studios Automation](#) log format that you created for songs. Click on **Format** and select **Links | Non-stopset**.

Do not double click and open the Scott Studios Automation format.

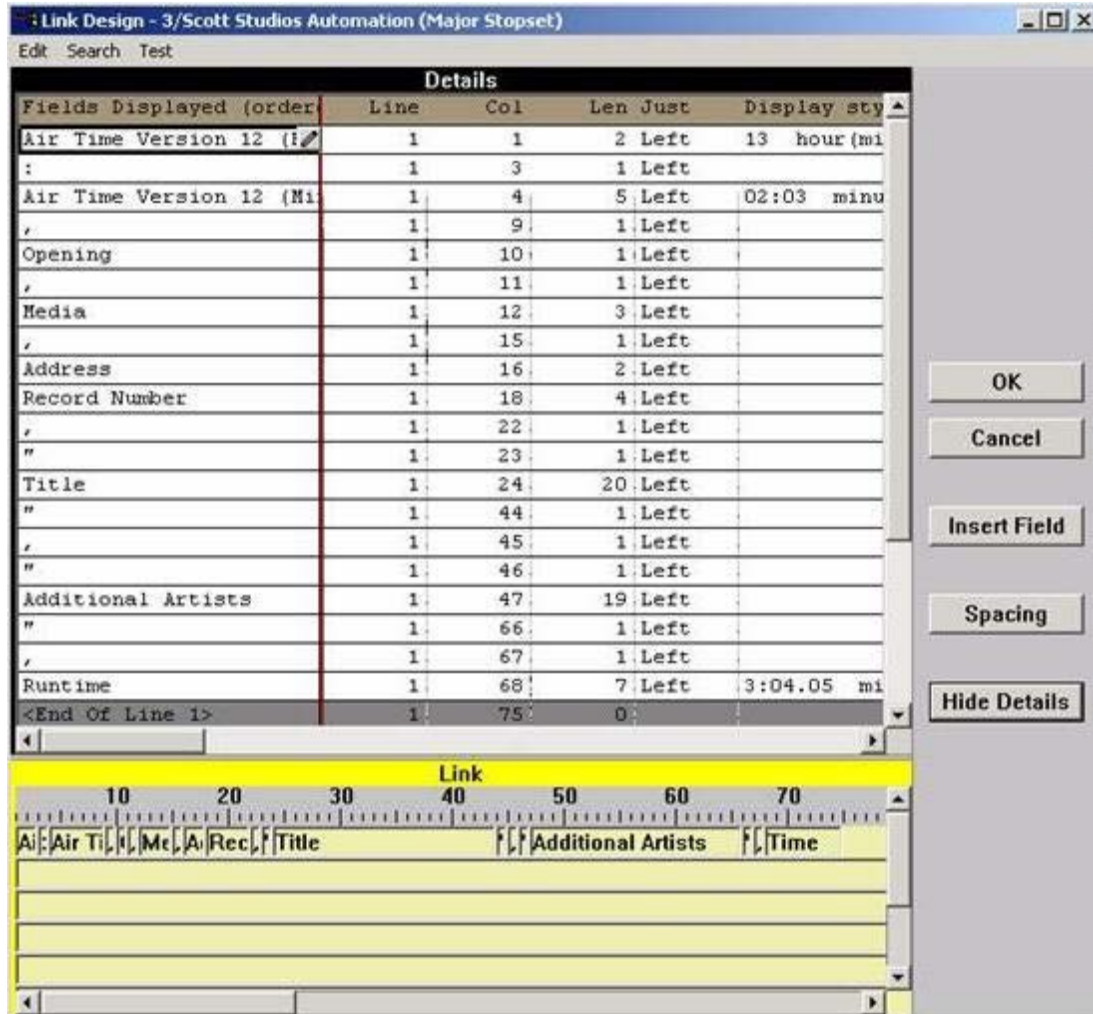
2

This will take you to a blank log format. Click on the **Show Details** button. Here you will begin to build your Link (breaknote) design from scratch, as Selector does not provide an automation template for breaknotes/Links or stopset/Links.



3

Using the described steps, create the Log Format for Stopsets by highlighting Scott Studios Automation and clicking on **Format | Stopset | Major**. Click on **Show Details** and build your [Link Design - Major Stopset Log Format](#) to look like the example on the next page.



Fields Displayed Column		Details Columns			
	Field	Line	Col	Len	Just
1	Air Time Version 12 (Hour)	1	1	2	Left
2	:	1	3	1	Left
3	Air Time Version 12 (Min./Sec.)	1	4	5	Left
4	,	1	9	1	Left
5	(Sync Code Field) ¹	1	10	1	Left
6	,	1	11	1	Left
7	(WOAFR Category Field) ²	1	12	3	Left
8	,	1	15	1	Left
9	(Code) ³	1	16	2	Left
10	(Asset Number) ⁴	1	18	4	Left
11	,	1	22	1	Left

12	"	1	23	1	Left
13	Title	1	24	20	Left
14	"	1	44	1	Left
15	,	1	45	1	Left
16	"	1	46	1	Left
17	Artists	1	47	19	Left
18	"	1	66	1	Left
19	,	1	67	1	Left
20	Runtime	1	68	7	Left

Notes:

¹ Selector database field holding Sync information (*=Soft sync, #=Hard sync, .=Do Not Move)

² Selector database field holding three-character *WOAFR* category

³ Selector database field indicating event type (i.e. JU=voice track with Join Up link, DA=digital audio)

⁴ Selector database field holding *WOAFR* Asset number, LIVE for stopsets, or TIME for voice track events

Scheduling Events Using Templates

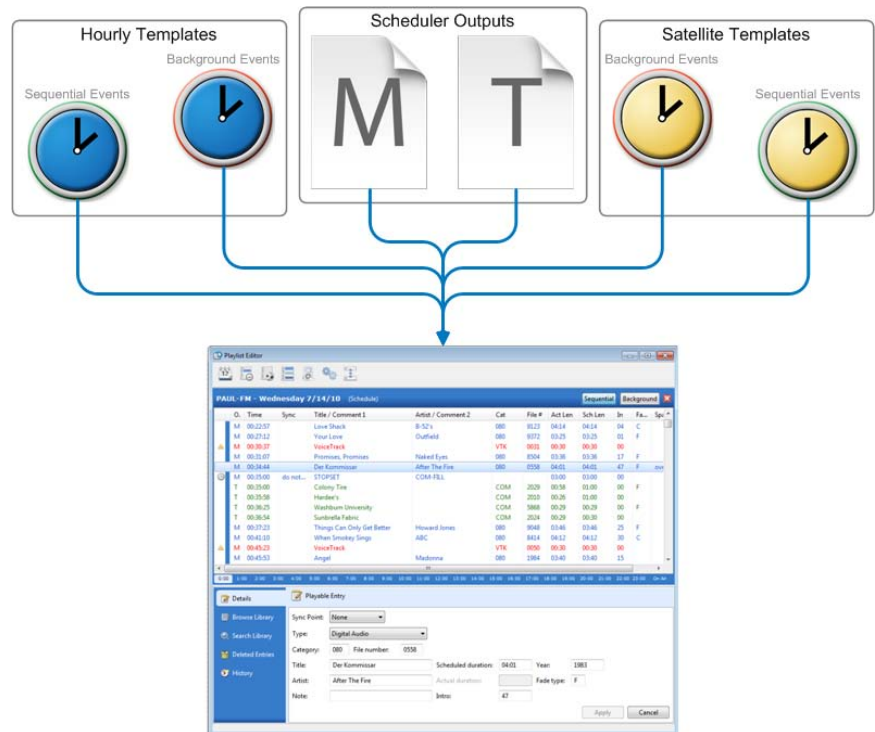
In the typical radio station most sequential events will be scheduled in a music or traffic scheduler and imported into the daily playlist. Actions and events not scheduled in your music and traffic software can be integrated into your daily schedule using [templates](#).

Each template will contain events for one hour of a day although templates can be repeated in the same day or on different. Templates are especially useful to stations like News/Talk stations that do not schedule music using a music scheduler.

Previous products that have contributed to WOAFR referred to Hourly Templates as [Hourly Clocks](#) and Satellite Templates as [Jock Clocks](#).

Jock Clocks were used to load and unload media assets associated with a specific network announcer that would fire based on closures from the network during satellite programs, as well as any background recordings or time-based events.

When planning templates for hours not scheduled in a music scheduling program, a common “best practice” is to insert automation functionality like Workflows and Merge Points in to the playlist using Hourly Templates and Hourly Formats, and to use Satellite Templates and Formats for voice-specific network liner commands. This allows you to easily accommodate late-minute satellite jock changes. Of course there are many other valid ways the two layers can be used.

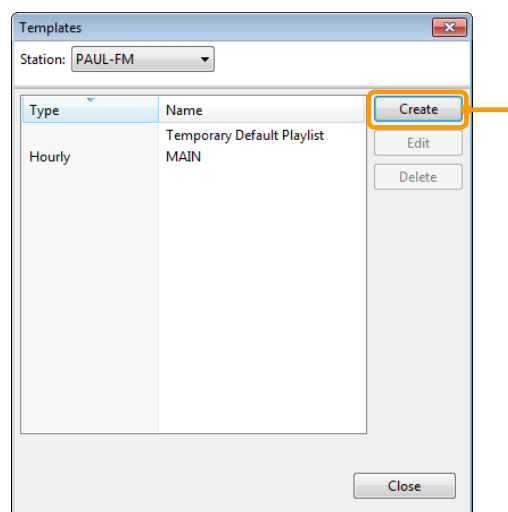


Creating New Templates

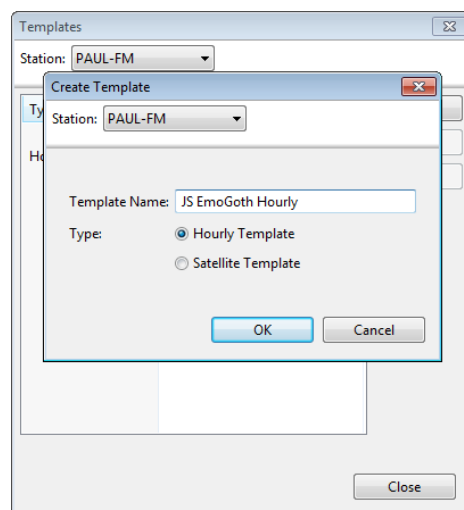
Remember that all Workflows, Hourly Templates and Satellite Templates must have a unique name.

1 Launch Playlist Editor and *select* the **Templates** option.

2 Select the correct station from the drop-down list and *click* **Create**.



3 Type a **unique name** for this new template, *select* the **type** of template to create, either an [Hourly Template](#) or a [Satellite Template](#) and *click* **OK**.



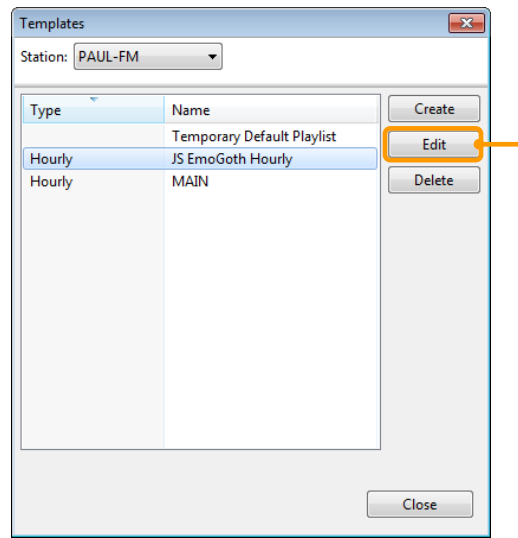
Editing Templates

1

Click on the **Templates menu icon** or click on the **Templates** option on the Playlist Editor launch page.

2

Double-click on the **Template** you wish to edit, or select the **Template** and click **Edit**.



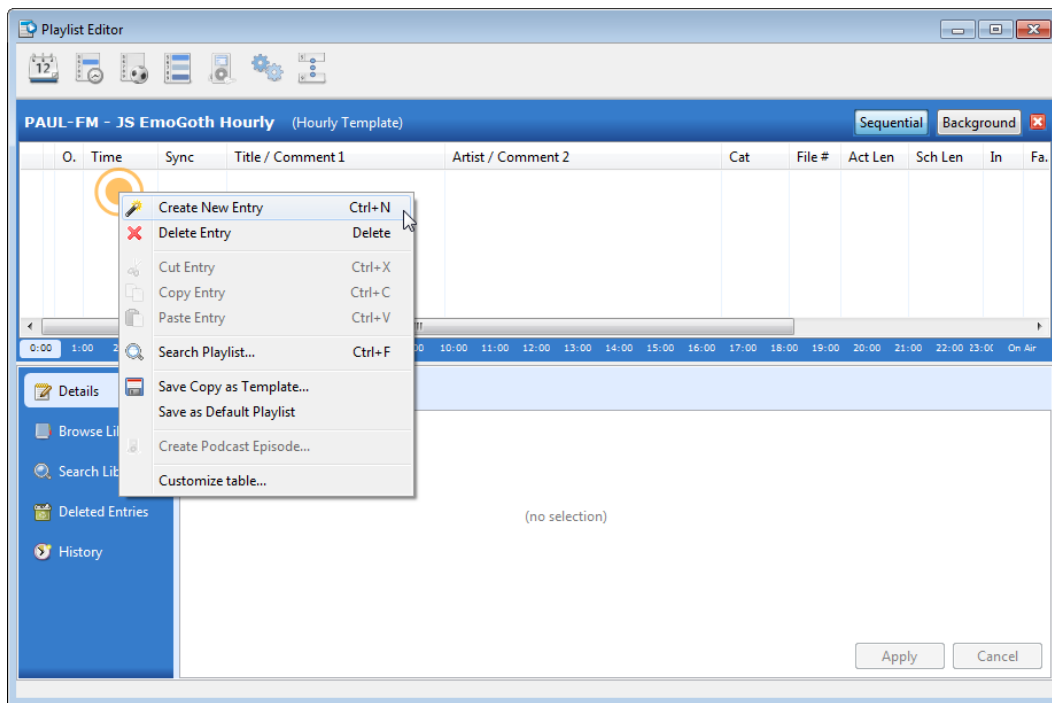
3

To add an entry, first select either the **Sequential** or **Background** option selected in the top-right corner.

A common “best practice” is to insert automation functionality like Workflows and Merge Points in to the playlist using Hourly Templates and Hourly Formats, and to use Satellite Templates and Formats for voice-specific network liner commands. This allows you to easily accommodate late-minute satellite jock changes. Of course there are many other valid ways the two layers can be used.

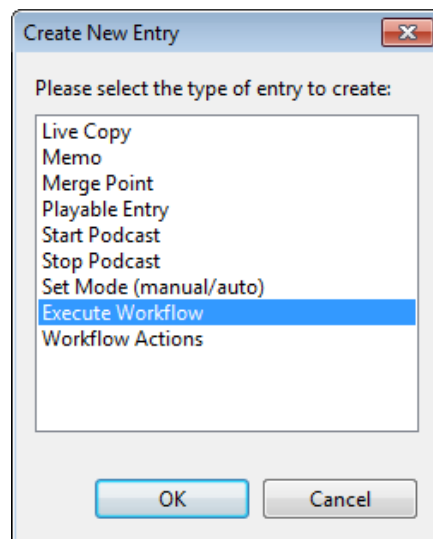
4

Right-click in the **Playlist** pane and select **Create New Entry** or use the CTRL+N keyboard shortcut.



5

Select a **New Entry** type and click **OK**.

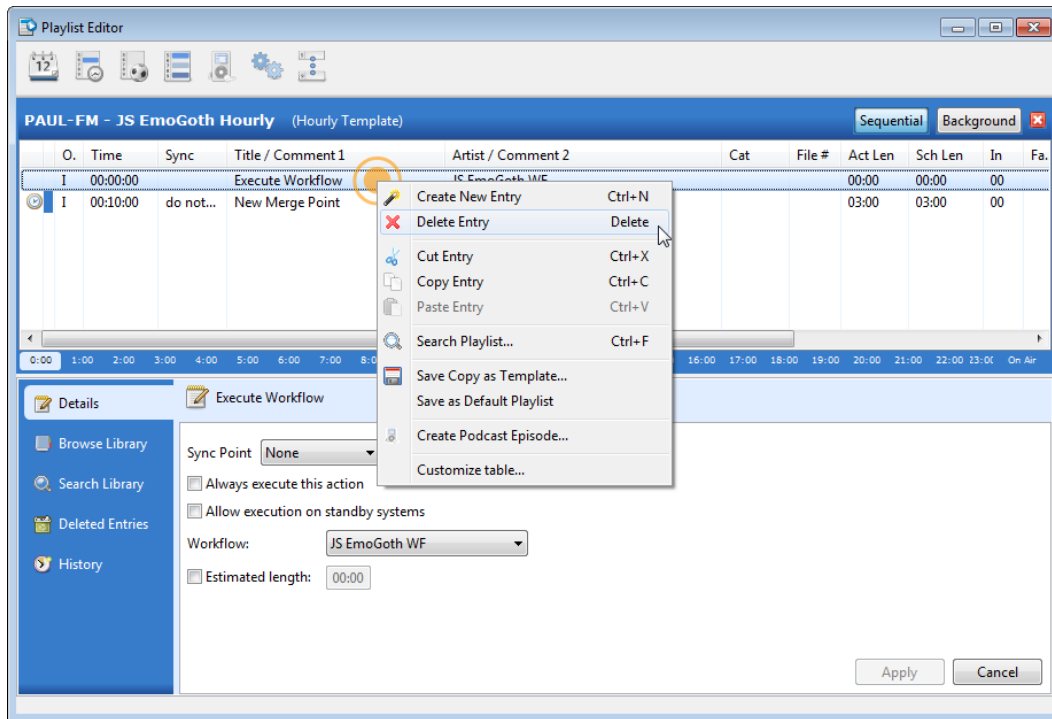


6

Enter the details for the entry. When all parameters have been set, click **OK**.

7

Right-click on the event in the **Playlist** pane and **select Delete Entry** or use the DELETE keyboard shortcut.



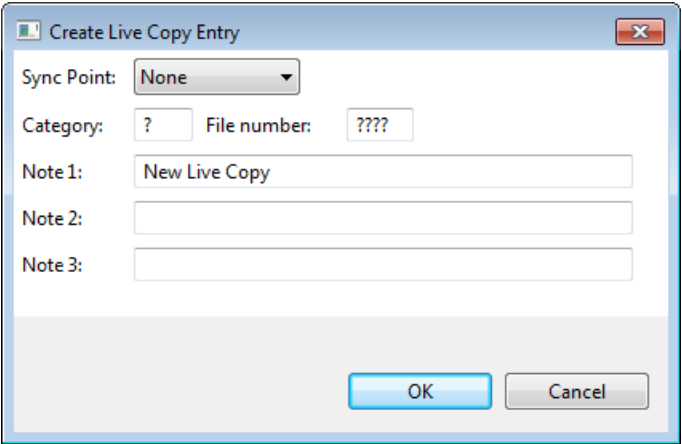
Template events can also be copied (CTRL+C), cut (CTRL+X) and pasted (CTRL+V).

Template Event Types

Each available event type has its own set of specific parameters. Some event types are restricted to Sequential layers of either Hourly or Satellite templates.

Live Copy (Sequential Only)

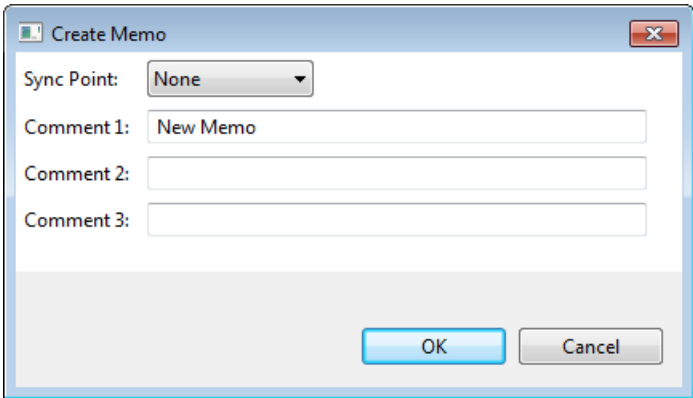
Live Copy will appear in the Stack Widget with a balloon icon. When the icon is touched, the Live Copy will be displayed in the widget. The Live Copy text may be saved in a WOAFR category as either .TXT plain text files or .RTF rich text files.



Field		Notes
Sync Point	Required	<p>While typically set to None, this Live Copy event can be scheduled as:</p> <ul style="list-style-type: none">Hard sync using a #/pound symbolSoft sync using an */asterisk symbolDo Not Move using a ./period symbol <p>Setting the Sync Point to any option other than None will result in an additional field allowing you to specify the Sync Point time.</p> <p>Hard & Soft Sync types should only be used in unattended hours. These sync types can remove events from the schedule without warning, which may confuse live operators.</p>
Category	Required	This refers to the <i>WOAFR</i> category where the Live Copy is stored.
File Number	Required	The Live Copy file's four-character asset ID number.
Note 1	Recommended	Text that will appear in the Title field of the Workstation stack.
Note 2	Recommended	Text that will appear in the Artist field of the Workstation stack.
Note 3	Optional	Text that will be stored in the event's Note field.

Memo (Sequential Only)

Memo events can be used to display notes in the Workstation Stack at specific points in the schedule. They can be remind operators to take transmitter readings, unlock the door for the morning team or most importantly start a fresh pot of coffee for the GM.



Field		Notes
Sync Point	Required	<p>While typically set to None, this Memo event can be scheduled as:</p> <ul style="list-style-type: none">Hard sync using a #/pound symbolSoft sync using an */asterisk symbolDo Not Move using a ./period symbol <p>Setting the Sync Point to any option other than None will result in an additional field allowing you to specify the Sync Point time.</p> <p>Hard & Soft Sync types should only be used in unattended hours. These sync types can remove events from the schedule without warning, which may confuse live operators.</p>
Comment 1	Recommended	Text that will appear in the Title field of the Workstation stack.
Comment 2	Recommended	Text that will appear in the Artist field of the Workstation stack.
Comment 3	Optional	Text that will be stored in the event's Note field.

Merge Point (Sequential Only)

Merge Points establish the positions in the clock that will be filled with commercial or other content scheduled by traffic. Ideally merge point durations and positions in the music scheduler clocks should match the break set up in the traffic system, but *WO Automation for Radio's* time-fill algorithm will compensate for some deviation.

Field		Notes
Sync Point	Required	<p>While typically set to Do Not Move, this Merge Point event can be scheduled as:</p> <ul style="list-style-type: none"> Hard sync using a #/pound symbol Soft sync using an */asterisk symbol Do Not Move using a ./period symbol <p>Setting the Sync Point to any option other than None will result in an additional field allowing you to specify the Sync Point time.</p> <p>Hard & Soft Sync types should only be used in unattended hours. These sync types can remove events from the schedule without warning, which may confuse live operators.</p>
Stopset Duration	Required	Enter a stopset duration. This is helpful for overall planning in Playlist Editor, but critical if you are using Segment Rulesets. This field sets the Segment Ruleset timing target.
Using Segment Ruleset:	Optional	Optionally, select a Segment Ruleset from the drop-down list. Segment Rulesets allow the system to fill incomplete breaks using material from a specified category, compensating for occasions when the schedule coming from traffic has too few commercials to fill an entire mandatory break.
Comment 1	Recommended	Enter text that will display in the Title field of the Workstation Stack.
Comment 2	Recommended	Enter text that will display in the Artist field of the Workstation Stack.
Comment 3	Optional	Enter text that will be stored in the event's Notes field.

Playable Entry (Sequential Only)

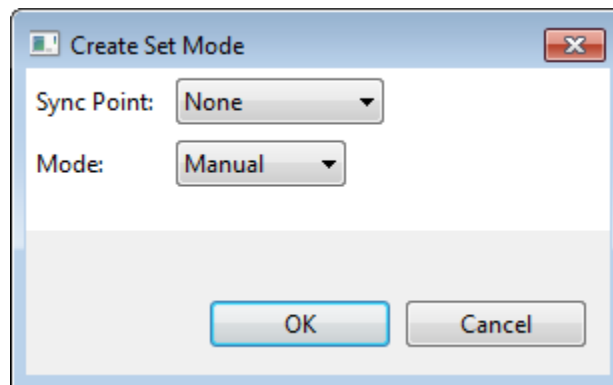
Playable events are the standard fare of most music-based radio stations. These are songs, liners, legal IDs or other audio events.

Field		Notes
Sync Point		<p>While typically set to None, this Playable Entry event can be scheduled as:</p> <ul style="list-style-type: none"> Hard sync using a #/pound symbol Soft sync using an */asterisk symbol Do Not Move using a ./period symbol <p>Setting the Sync Point to any option other than None will result in an additional field allowing you to specify the Sync Point time.</p> <p>Hard & Soft Sync types should only be used in unattended hours.</p>
Type	Required	Select the Event Type from the drop-down list. For a detailed explanation of available event types, see the Event Types section in the Scheduling Events in a Music Scheduler topic.
Category	Required	This refers to the WOAFR category where the Playable Entry is stored.
File Number	Required	The audio file's four-character asset ID number.
Title	Recommended	This text will be replaced with the file's metadata when the event is loaded in the Workstation Stack.
Artist	Recommended	This text will be replaced with the file's metadata when the event is loaded in the Workstation Stack.
Note	Optional	This text will be replaced with the file's metadata when the event is loaded in the Workstation Stack.
Scheduled Duration	Recommended	In MM:SS format, this field is important for visual timing in Playlist Editor.

Actual Duration	Unavailable	
Intro	Optional	In SS format, this value will be replaced with the file's metadata when the event is loaded in the Workstation Stack.
Year	Optional	This value will be replaced with the file's metadata when the event is loaded in the Workstation Stack.
Fade Type	Optional	This value will be replaced with the file's metadata when the event is loaded in the Workstation Stack.

Set Mode (Sequential Only)

Inserts a playlist event that will switch Workstation to either [Manual](#) or [Automatic](#) mode.



Field		Notes
Sync Point	Required	<p>While typically set to None, this Set Mode event can be scheduled as:</p> <ul style="list-style-type: none"> Hard sync using a #/pound symbol Soft sync using an */asterisk symbol Do Not Move using a ./period symbol <p>Setting the Sync Point to any option other than None will result in an additional field allowing you to specify the Sync Point time.</p> <p>Hard & Soft Sync types should only be used in unattended hours. These sync types can remove events from the schedule without warning, which may confuse live operators.</p>
Mode	Required	Forces Workstation to the specified mode when this event executes.

Execute Workflow

Executes a configured Workflow.

The screenshot shows a dialog box titled "Create Execute Workflow". It has a "Sync Point" dropdown menu set to "None". Below it are two checkboxes: "Always execute this action" and "Allow execution on standby systems", both of which are unchecked. There is a "Workflow:" label followed by a dropdown menu set to "Baseball Segment". Below that is an "Estimated length:" label followed by a text input field containing "00:00". At the bottom of the dialog are "OK" and "Cancel" buttons.

Workflows must exist in Playlist Editor to be inserted into a Template.

Field		Description
Sync Point	Required	<p>While typically set to None, this Execute Workflow event can be scheduled as:</p> <ul style="list-style-type: none">Hard sync using a #/pound symbolSoft sync using an */asterisk symbolDo Not Move using a ./period symbol <p>Setting the Sync Point to any option other than None will result in an additional field allowing you to specify the Sync Point time.</p> <p>Hard & Soft Sync types should only be used in unattended hours. These sync types can remove events from the schedule without warning, which may confuse live operators.</p>
Always Execute this Action	Optional	<p>When checked, the action will be performed even if the workflow is aborted by the operator by advancing the Stack or if the previous action has an error. Check this option only on the last action in a workflow.</p>
Allow Execution on Standby Systems	Optional	<p>When the system is in Standby mode, all background events are ignored unless this setting is checked.</p>
Workflow	Required	<p>From the drop-down list, select the Workflow you just created.</p>
Estimated Length	Recommended	<p>Type an estimated length of this segment. This value is helpful in estimating timing in Playlist Editor.</p>

Workflow Action

Refer to the [Creating Workflows](#) section for details regarding available Workflow Actions.

Copying Templates

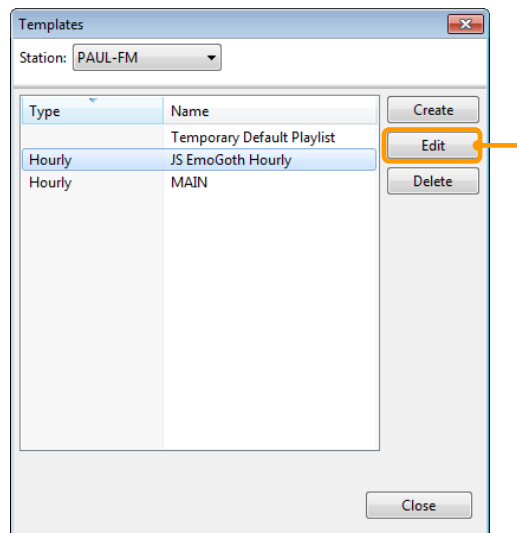
After investing time and effort in a template that can be re-used in other hours with perhaps only minor changes, you can save a copy with a new name. Once the copy is saved, you can edit the template and make any necessary changes.

1

If the template to be copied is not already loaded in Playlist Editor, *click* on the **Templates menu icon** or *click* on the **Templates** option on the Playlist Editor launch page.

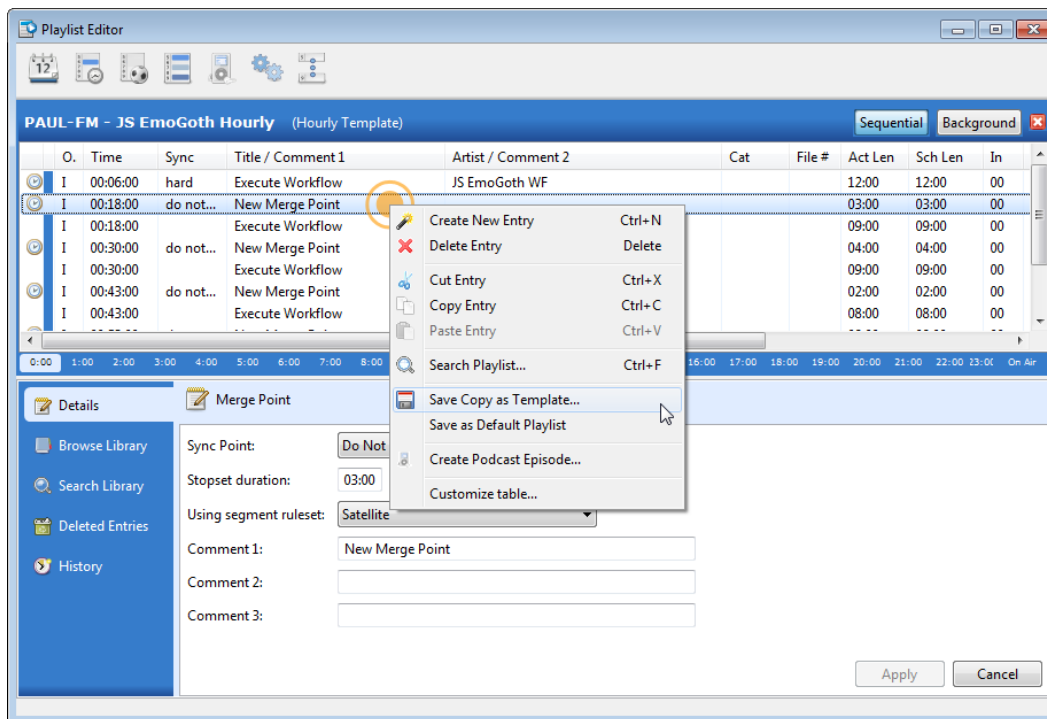
2

Double-click on the **Template** you wish to copy, or *select* the **Template** and *click* **Edit**.



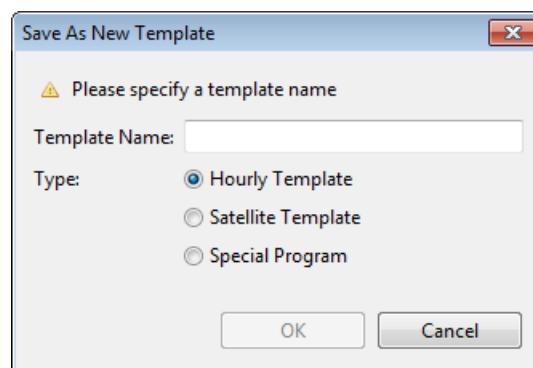
3

Right-click in the **Playlist** pane and select **Save Copy as Template**.



4

Type a **unique name** for the new template, select the template **Type** and click **OK**.



All templates must be assigned a unique name and cannot have the same name as any other template, workflow, or format.

Creating a Default Playlist

It is possible, and often advantageous, to designate a template as a Default Playlist for your station. If a template has not been assigned in a Format and no events are available from your music scheduler, Playlist Editor can schedule events stored in a Default Playlist.

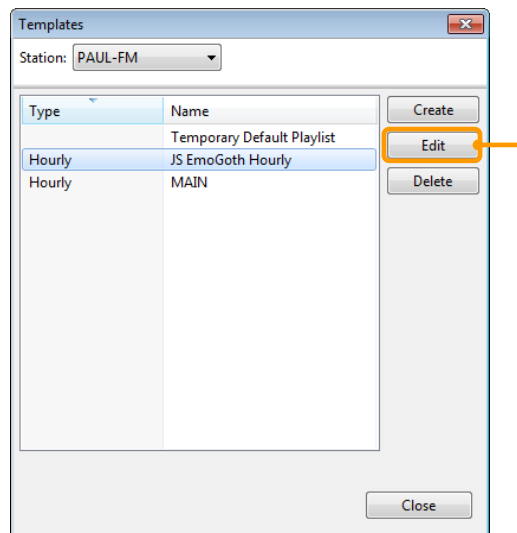
If the default playlist is called into action by the system, it likely means there has been a problem with the normal scheduling process that should be investigated. When a default playlist is active come content, including commercial content, may not appear in the schedule.

1

If the template to be designated as the Default Playlist is not already loaded in Playlist Editor, *click* on the **Templates menu icon** or *click* on the **Templates** option on the Playlist Editor launch page.

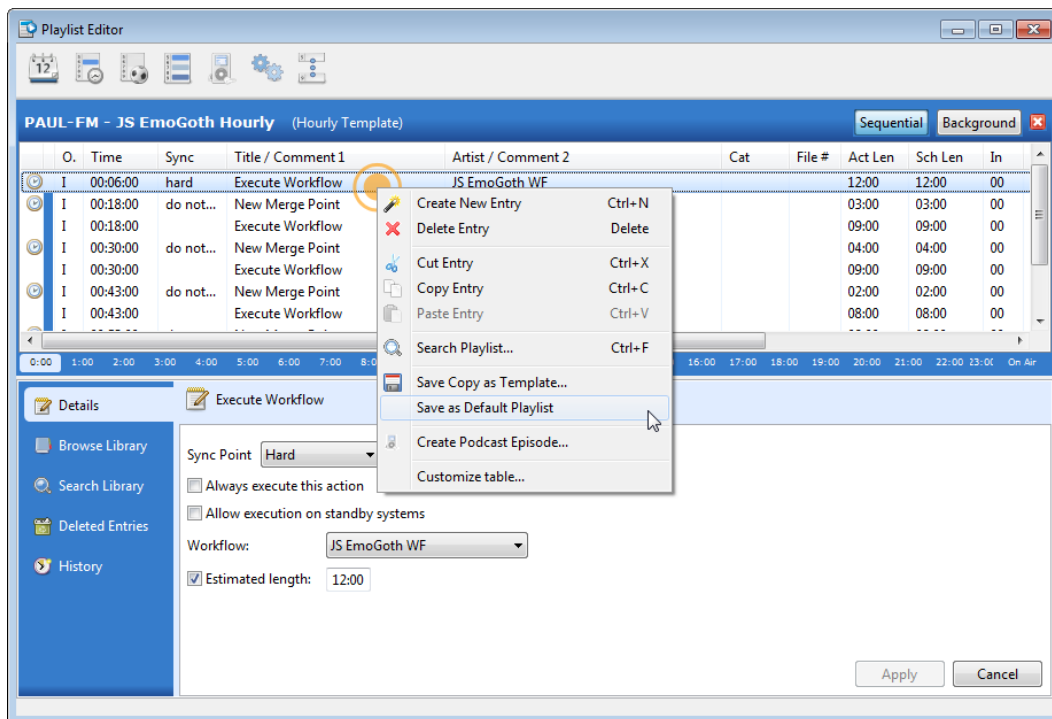
2

Double-click on the **Template** you wish to designate as the Default Playlist, or *select* the **Template** and *click* **Edit**.



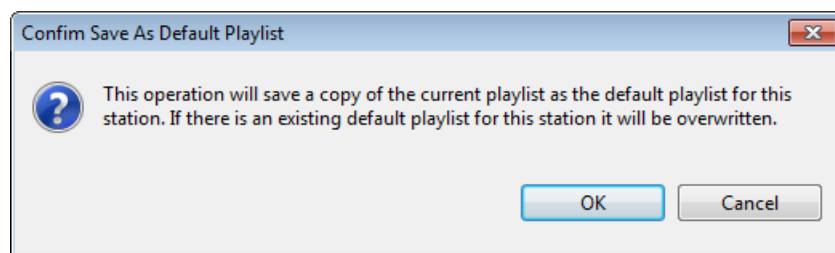
3

Right-click in the **Playlist** pane and select **Save as Default Playlist**.



4

Confirm the action by *clicking OK* on the pop-up dialog box.



If you use templates to create default playlists, if you change or modify the template that is set as default remember to update the default by repeating the procedures outlined here.

Satellite Programming

Both Hourly and Satellite templates are typically used for satellite-delivered network programs. Each set of templates accommodate one hour of programming, but can be re-used for multiple hours. Even a minor change like an alternate rejoin liner or differences in the top-of-the-hour break duration will require a unique clock.

You should be familiar with Workflows and Segment Rulesets before building templates for satellite programming. Device Server should be configured and running if you are going to be using closures. All templates must be assigned a unique name and cannot have the same name as any other template, workflow, or format.

You will create a workflow for each unique segment of the hour you are building. Segment Rulesets can be created to fill the spot breaks (merge points) in the template, or you can add specific media assets to fill the breaks.

If the schedule has the same sequence of events throughout (open channel, wait for closure, close channel, spot block), you will only need to create one workflow to schedule for each segment in the hour.

Once the Workflows and Segment Ruleset(s) are created, you will put them together in your Playlist Editor templates. A typical template set for a satellite program would contain some or all of the following events:

Hourly Template (Sequential Events)	Satellite Template (Background Events)
Execute Workflow(s)	Arm Legal ID's
Traffic Merge Points (Segment Rulesets optional)	Arm liners and rejoin content
Playable Entries (Individual Spots)	

The templates can be added to a Format, allowing you to mix satellite hours with programming scheduled with a music scheduler.

In the following example, we are going to assume the station uses a [Broadcast Tools ACS 8.2 Plus](#) configured in the Central Server Configuration Web UI.

▼ Audio Inputs			
1: Air 1	2: Air 2	3: Air 3	4:
5: Satellite	6:	7:	8:
▼ Audio Outputs			
1: TO AIR	2: RECORD		
▼ GP Inputs			
1: Local Brk	2: Rejoin	3: Liner	4:
5:	6:	7:	8:
9:	10: Legal ID	11:	12:
13:	14:	15:	16:

Step-by-Step Overview

1. Create the Workflow to handle audio switching ([see page 298](#))
2. Create any optional Segment Rulesets ([see page 215](#))
3. Create the [Hourly](#) template ([see page 309](#)) containing all sequential entries like Execute Workflow entries and Merge Points
4. Create the [Satellite](#) template ([see page 314](#)) containing all background entries to arm closures, prep media assets like Legal IDs or other imaging
5. Add the templates to a format ([see page 319](#)).

Creating the Workflows

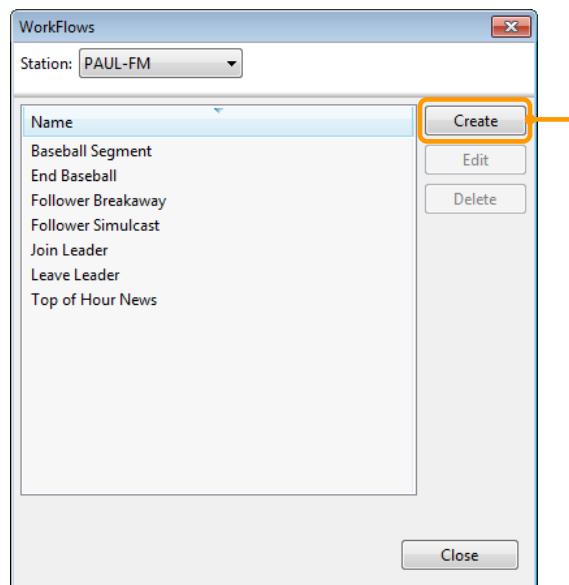
A basic Satellite Program template includes one basic Workflow:

1. An action to turn on the Satellite program audio channel
2. An action to keep the input open until the selected Local Break input closure is received
3. An action to switch the audio channel back to the on-air channels while the local spots are played

This basic Workflow can be reused for as many segments as needed as long as the audio inputs and closures are the same throughout.

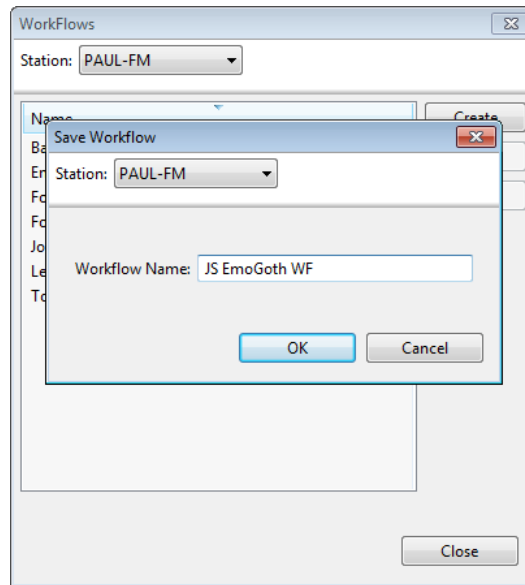
1 Launch Playlist Editor and *select* the **Workflows** option.

2 Select the correct station from the drop-down list and *click* **Create** to create a new Workflow.



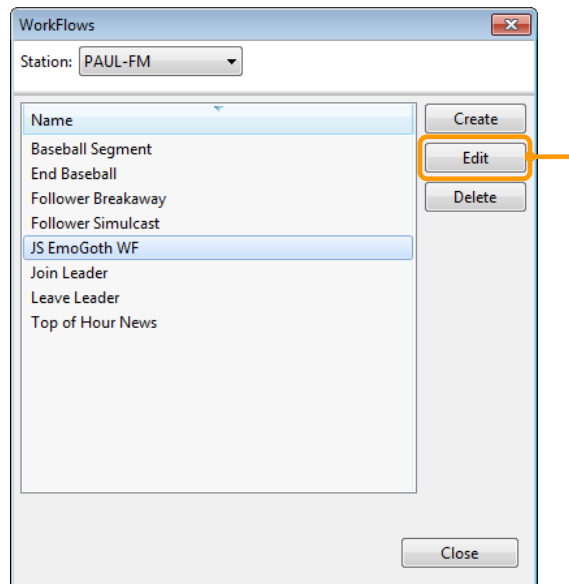
3

Type a **unique name** for this new Workflow and *click* **OK**.



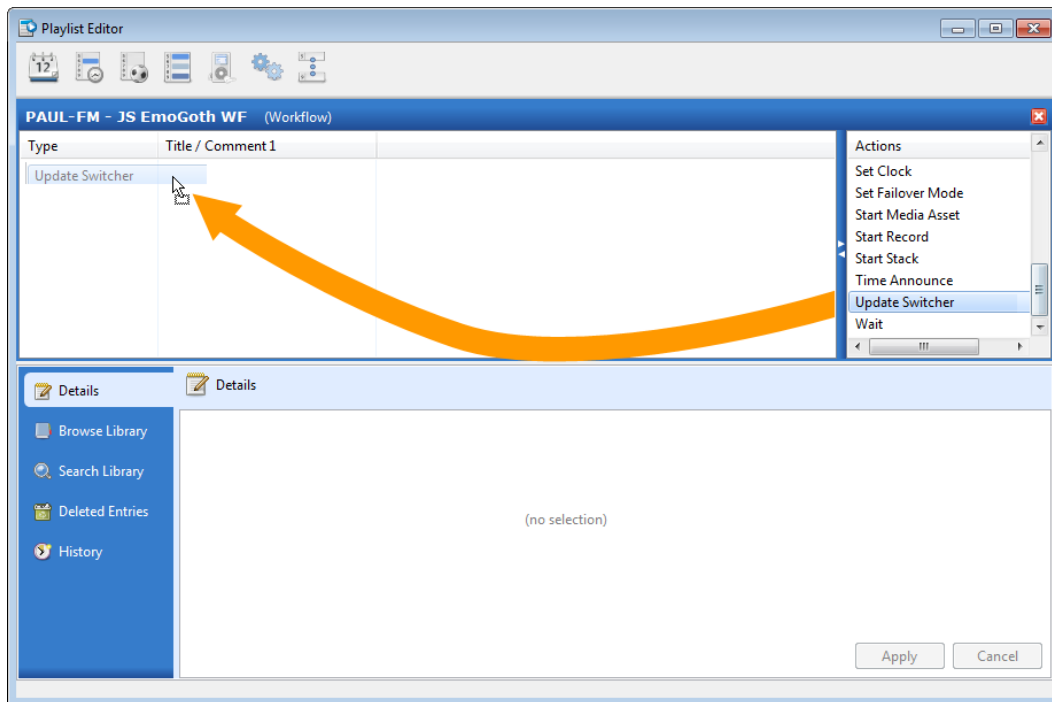
4

Double-click on the new **Workflow**, or select the **Workflow** and *click* **Edit**.



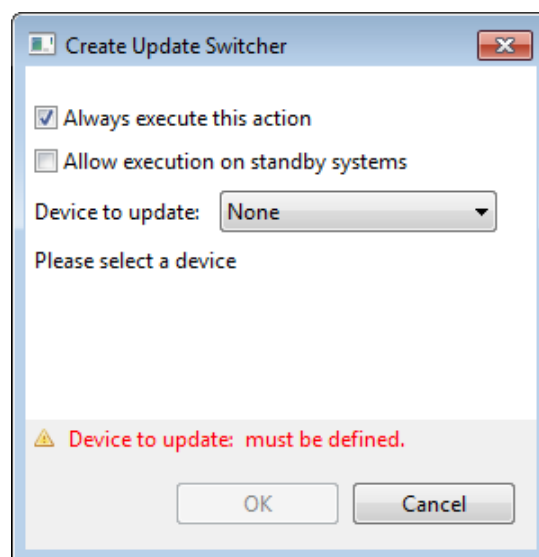
5

The first step is to switch your audio switcher to the correct audio source. From the list of available Workflow Actions, *select* and drag in an **Update Switcher** action.



6

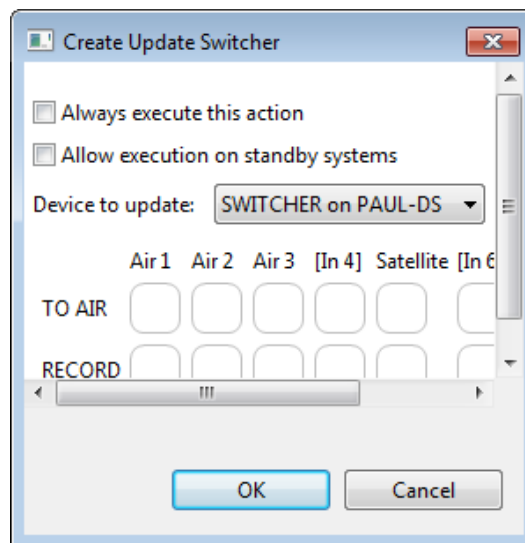
Begin to enter the details required to turn on your network audio. *See table on next page for more information about each parameter.*



Field	Description
Always Execute This Action	Un-check this option.
Allow Execution on Standby Systems	Leave this option un-checked unless you are running Invincible.
Device to Update	From the drop-down list, select the device the audio source is wired to.

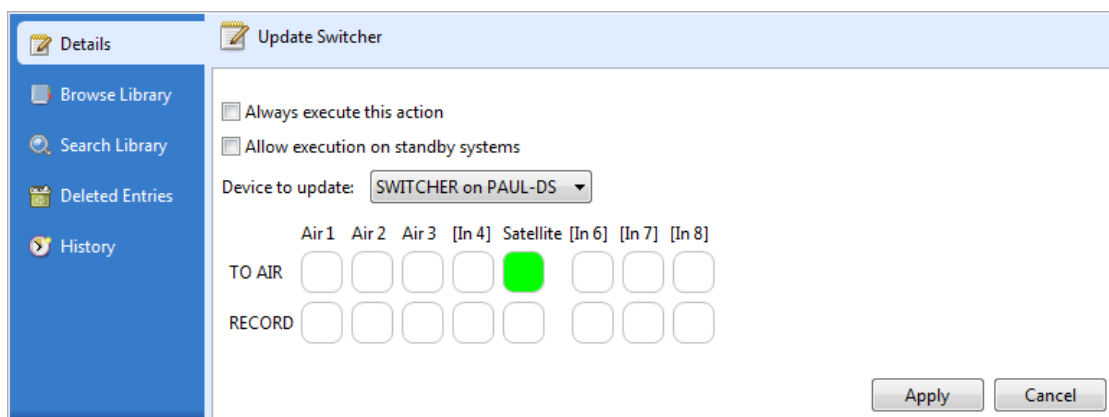
7

After selecting the [Device to Update](#), you will see the Input/Output grid.



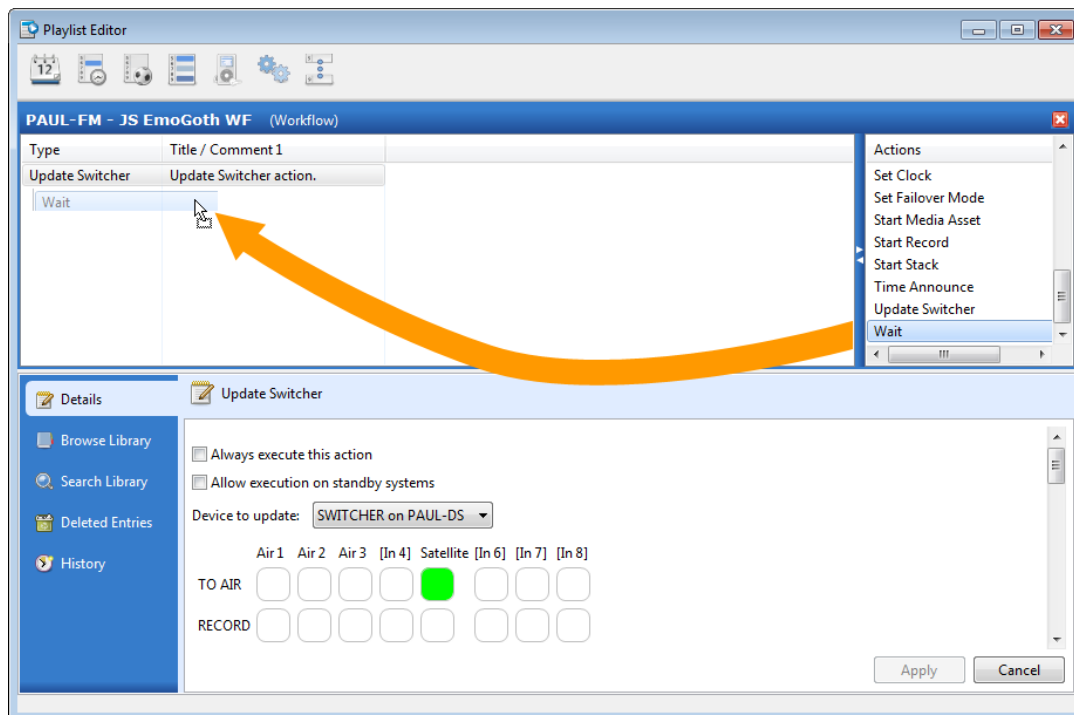
You can set the Input and Output immediately, or simply [click OK without making any selections](#). The Workflow Action will be added and you will see the Input/Output grid in Playlist Editor's Details area. Having some extra room can make it easier to set source and destination without having to resize the Create Update Switcher window or having to use the scroll bars.

Within the Input/Output grid, *click* the required audio **input/output** to turn on (turn green) the Satellite audio channel.



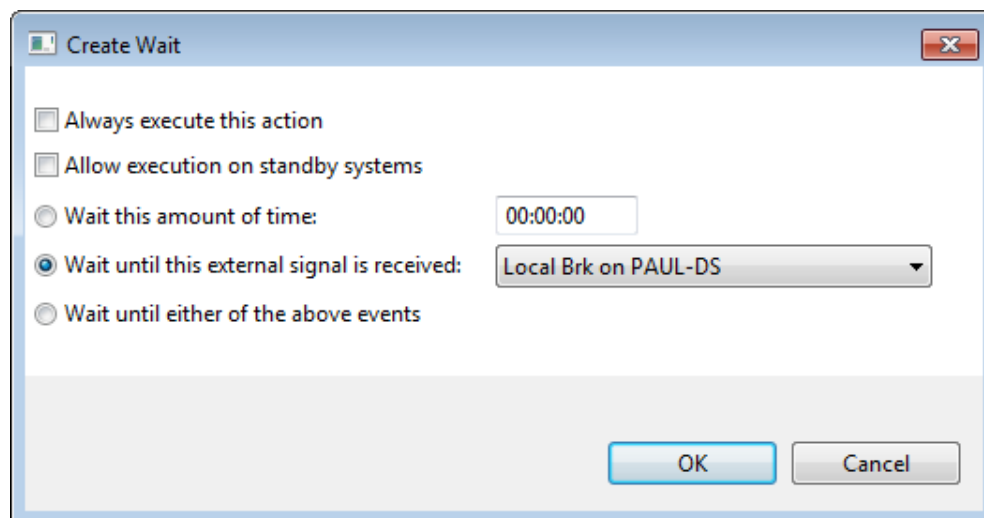
8

From the list of available Workflow Actions, *select* and drag in a **Wait** action.



9

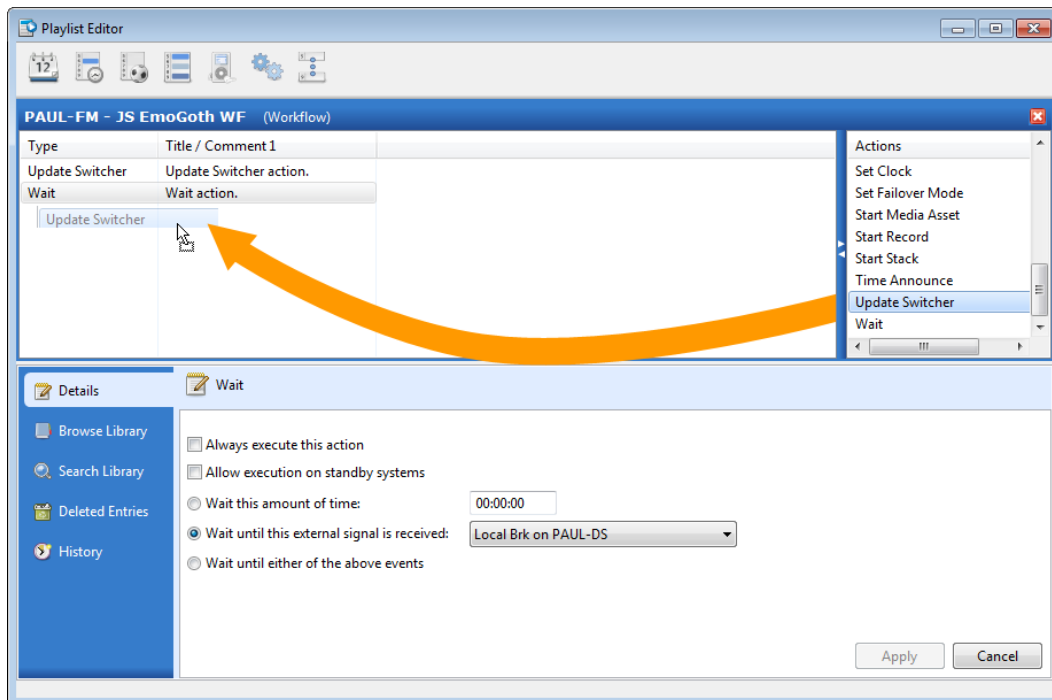
Enter the details for your **Wait** Workflow Action. *See table on next page for more information about each parameter.*



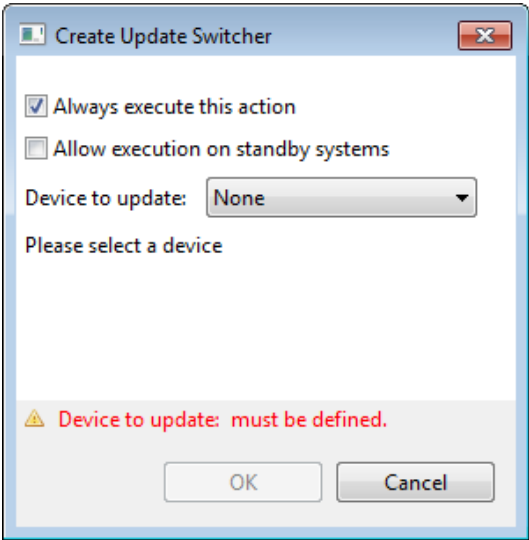
Field	Notes
Always Execute this Action	Leave this option un-checked.
Allow Execution on Standby Systems	Leave this option un-checked unless you are running Invincible.
Wait This Amount of Time	Specify a time in MM:SS format.
Wait Until This External Signal is Received	Select from a list of all configured GP Inputs. Recommended.
Wait Until Either of the Above Events	The system will wait the amount of time specified or the external signal is received, whichever comes first.

10

The final step is to switch your audio switcher to turn off the satellite audio and turn on the station on-air channels to play local spots. From the list of available Workflow Actions, *select* and drag in a second **Update Switcher** action.

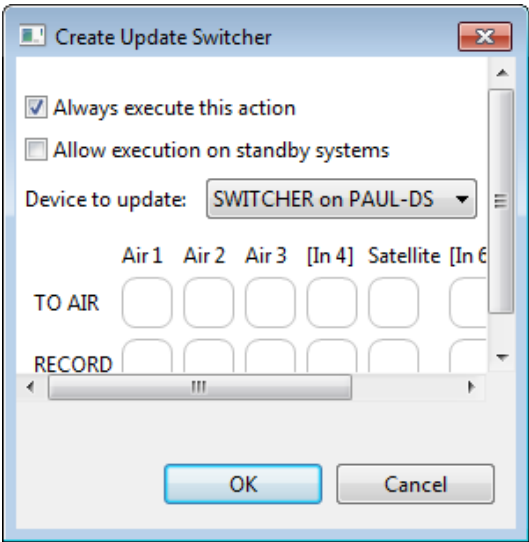


- 11 Begin to enter the details required to turn on your on-air audio.



Field	Description
Always Execute This Action	Since this is the last action in the Workflow, check this option.
Allow Execution on Standby Systems	Leave this option un-checked unless you are running Invincible.
Device to Update	From the drop-down list, select the device the audio source is wired to.

- 12 After selecting the [Device to Update](#), you will see the Input/Output grid.



You can set the Input and Output immediately, or simply *click OK* without making any selections. The Workflow Action will be added and you will see the Input/Output grid in Playlist Editor's Details area. Having some extra room can make it easier to set source and destination without having to resize the Create Update Switcher window or having to use the scroll bars.

Within the Input/Output grid, *click* the required audio **input/output** to turn on (turn green) the on-air audio channels. In this example we have also turned the satellite channel off to ensure nothing plays from the satellite audio feed while local commercials are playing.

	Air 1	Air 2	Air 3	[In 4]	Satellite	[In 6]	[In 7]	[In 8]
TO AIR	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
RECORD	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Creating the Optional Segment Ruleset

Many times commercial breaks need to be a specific length. There may be times when the schedule coming from traffic has too few commercials to fill an entire break, which could cause timing problems when airing network programming. Segment Rulesets allow the system to fill incomplete breaks using material from a specified category. For example, if a break needs to contain 3:00 but traffic only schedules 2:30, *WO Automation for Radio* can pick content equaling the remaining :30 from a pool of material specified by a Segment Ruleset.

For details on how to create a Segment Ruleset, refer to page 215.

Creating the Templates

The templates for your network program will include an Hourly Template including [Workflows](#) and [Merge Points](#) (with optional Segment Rulesets applied), and a Satellite Template managing all background events.

Remember that all Workflows, Hourly Templates and Satellite Templates must have a unique name.

While this example uses Merge Points that will be filled with content from Traffic, it is not the only way to insert commercial content. Adding commercials manually to the Template would be useful if you will be using the same commercials for each scheduled instance of this Special Program.

Adding commercials manually to the Scheduled Instance would be useful if you will be using the different commercials for each scheduled instance of this Special Program.

Like most *WOAFR* automated programming, Satellite Programs use a basic **Workflow-Merge Point** pattern repeated to match the number of breaks in a schedule.

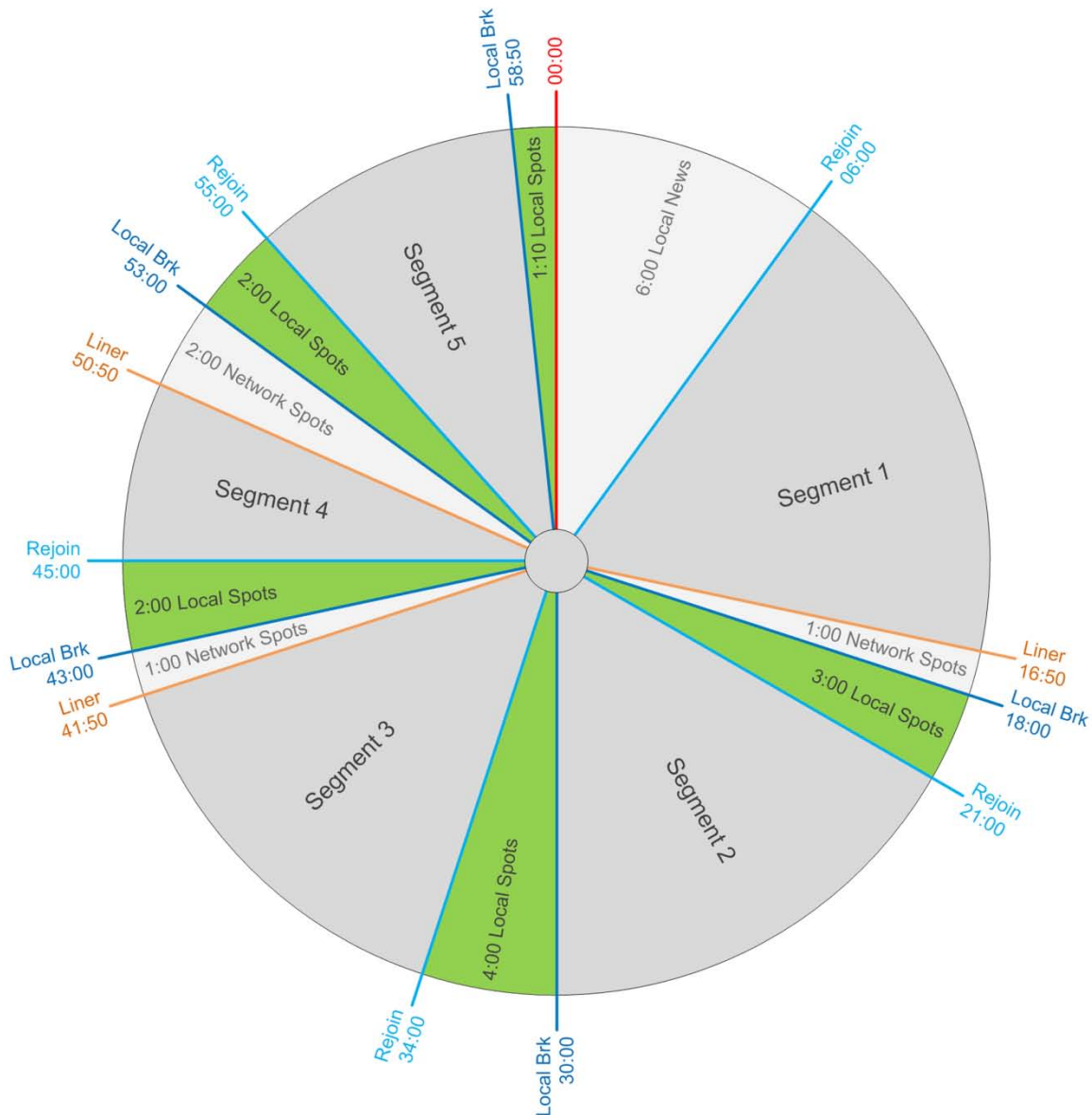
In our example, when the first Workflow executes (based on a Sync Point to start the satellite program at a specific time), it turns on the satellite audio by updating the audio switcher. The next action in the Workflow allows the system to [Wait](#) until receiving a Local Break contact closure.

When the Local Break closure is received, the system turns off the satellite audio channels with the second [Update Switcher](#) workflow action. The Stack naturally progresses to the next elements in the schedule, the commercials inserted into the [Merge Point](#) by traffic. When the commercials finish playing the system executes the [Workflow](#) to start the cycle all over again until all breaks have finished playing. In effect the network content is encapsulated by the Workflow.

Sequential	Background	Workflow Components	Notes
	Start Media Asset		Arm assets like Legal IDs or other identifiers
Workflow		Update Switcher	<i>Begin Content segment</i> —turn on Satellite Audio
		Wait	Set duration to estimated length of content segment
		Update Switcher	<i>End Content segment</i> —turn off Satellite Audio when Local Break closure received
Merge Point			Filled by Traffic
Workflow		Update Switcher	<i>Begin Content segment</i> —turn on Satellite Audio
		Wait	Set duration to estimated length of content segment
		Update Switcher	<i>End Content segment</i> —turn off Satellite Audio when Local Break closure received
Merge Point			Filled by Traffic

We have included the program clock ([see next page](#)) for a fictional satellite program which we will refer to for this example.

The Jason Singleterry Emo Goth Hour



Satellite templates should account for all content in a 60-minute hour. In the example above, the template for this hour would include workflows managing the 6:00 top-of-the-hour break as well as the show segments and merge points. This example will not include that break. We will assume it is a live local newscast about vampires, Victorian clothing, make-up techniques and generally sad, depressing news items.

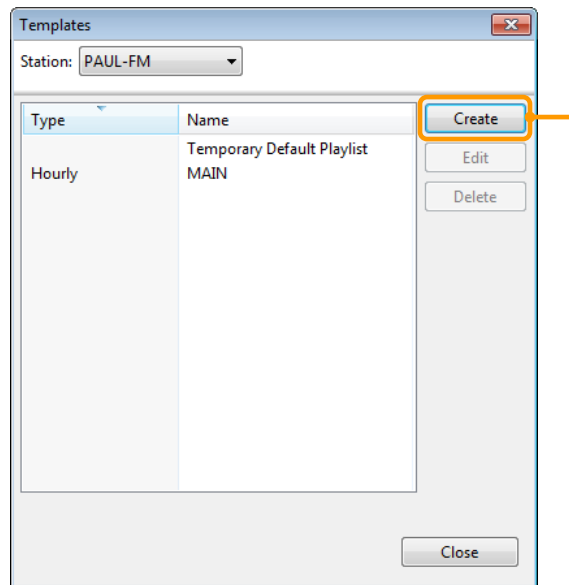
Creating the Hourly/Sequential Template

1

Launch Playlist Editor and *select* the **Templates** option.

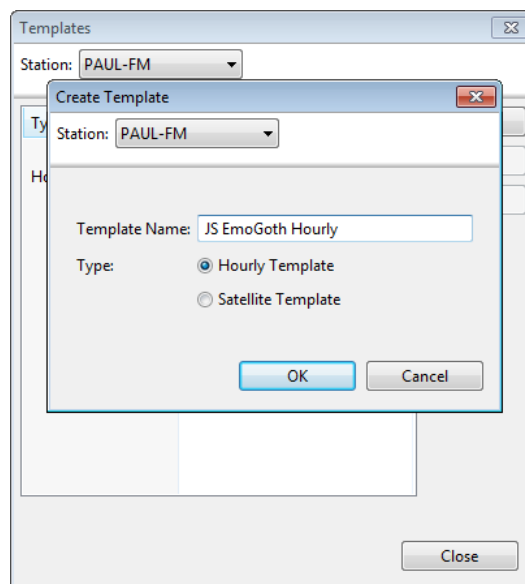
2

Select the correct station from the drop-down list and *click* **Create** to create a new Hourly Template.



3

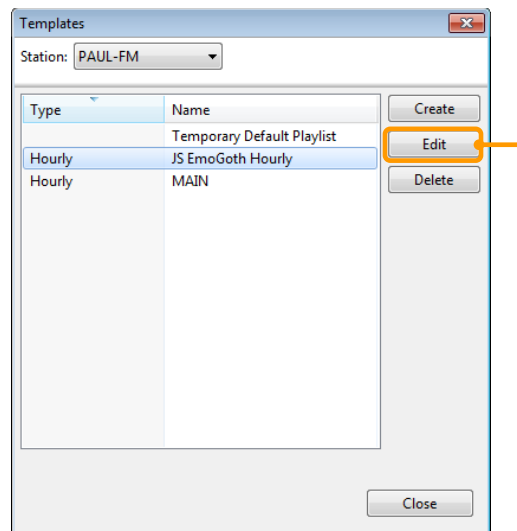
Type a **unique name** for this new template, *select* the **Hourly Template** option and *click* **OK**.



All Workflows, Hourly Templates and Satellite Templates must have a unique name. Spend some time and write down a descriptive naming convention that makes sense to you. This example adds WF to the Workflows, Hourly to the names of Hourly Templates and SAT to the Satellite Templates. Template names can also include the hour in which they will be used—it is up to you!

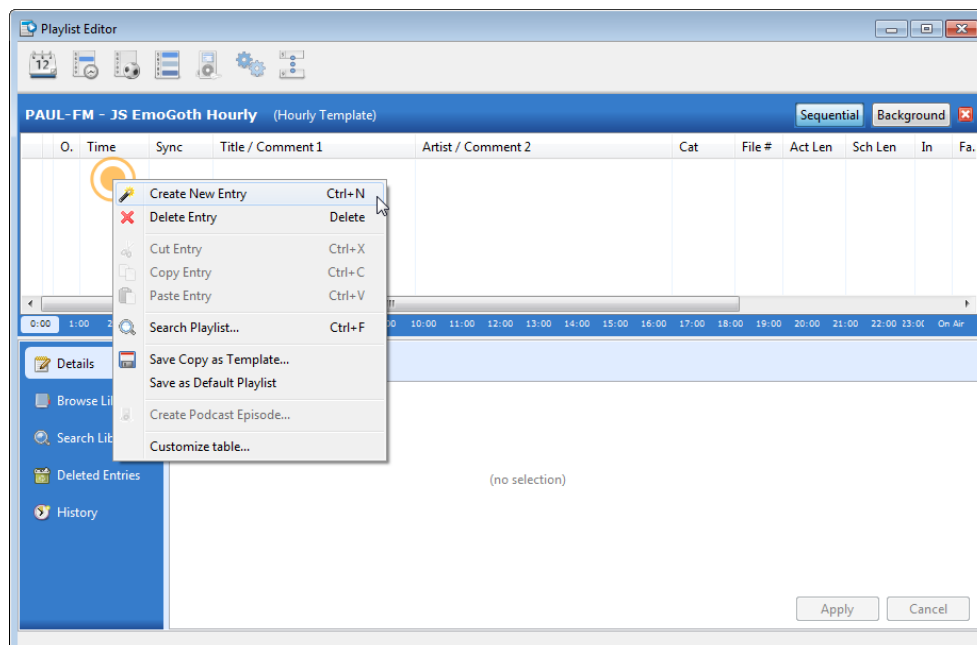
4

Double-click on the new **Template**, or select the **Template** and click **Edit**.



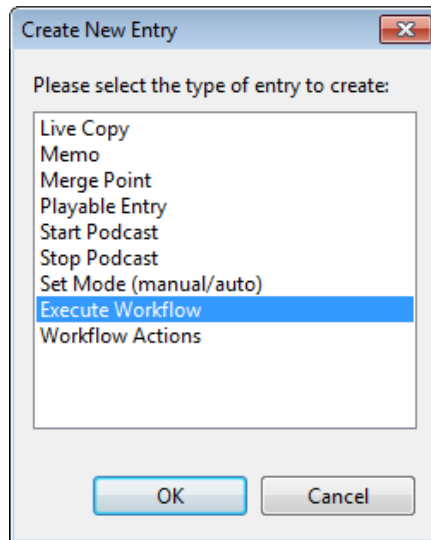
5

With the **Sequential** option selected in the top-right corner, *right-click* in the **Playlist** pane and select **Create New Entry**.



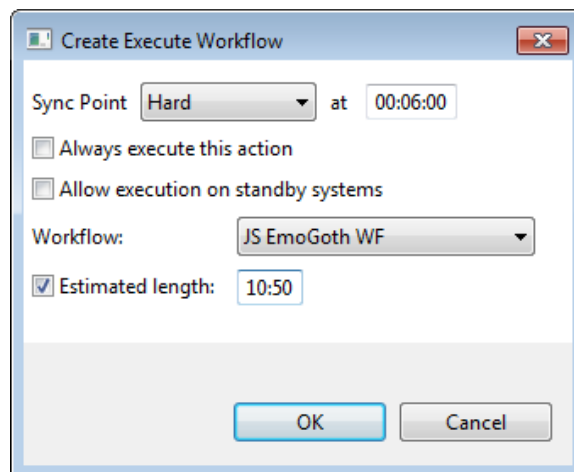
6

Select the option for **Execute Workflow** and click **OK**.



7

Enter the details for this [Execute Workflow](#) entry. *See table on next page for more information about each parameter.* When all parameters have been set, click **OK**.



This walkthrough assumes that the first event in this hour is the first segment of the satellite program.

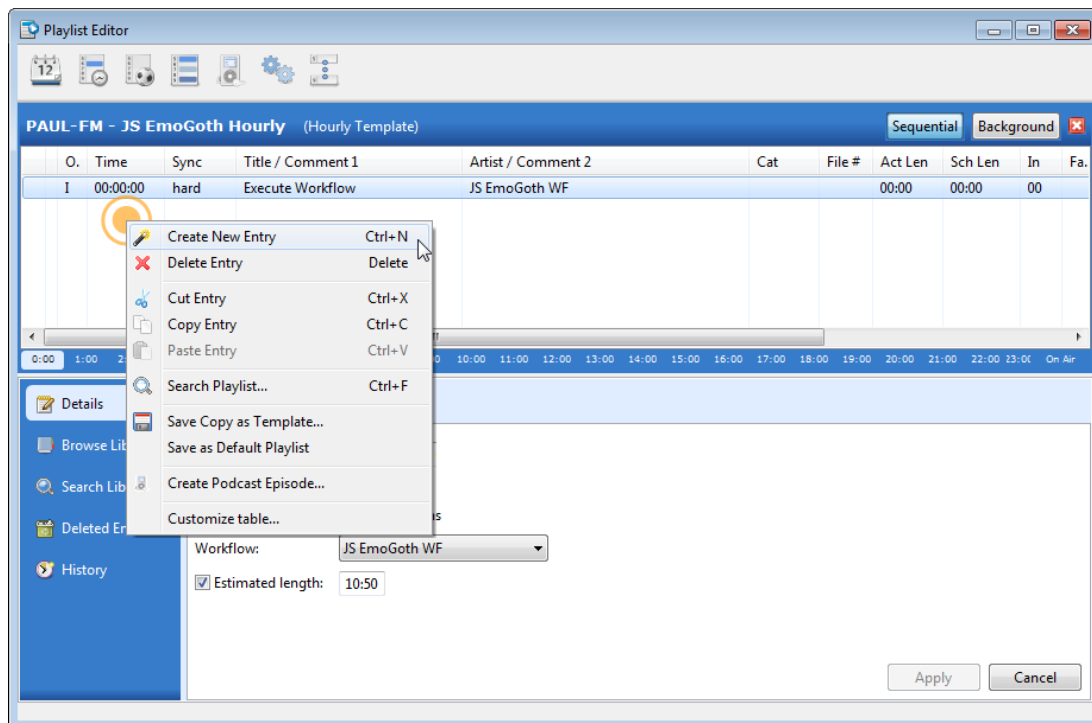
It is possible that there may be other programming that must execute before the first satellite segment. Recorded local news, network newscasts or traffic merge points may precede the placement of this first satellite workflow in a real-world application.

This example is simply meant to help you become comfortable with the concepts involved in scheduling satellite programming. If you need additional help with your specific schedule and you have a current service plan, please contact WideOrbit Customer Service.

Field	Description
Sync Point	Since we want this first Workflow to execute at an exact time, <i>select a Hard Sync Point</i> from the drop-down list.
Hard Sync Time	In HH:MM:SS format, <i>type the time</i> this Workflow should execute. <i>In most cases, you will only want to enter the minutes and seconds since this template may be used in multiple hours. Playlist Editor will fill in the specific hour when the daily schedule is created.</i>
Always Execute this Action	When checked, the action will be performed even if the workflow is aborted by the operator by advancing the Stack or if the previous action has an error. <i>Check this option only on the last action in a workflow.</i>
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
Workflow	From the drop-down list, select the Workflow to execute.
Estimated Length	Type an estimated length of this segment. This value is helpful in estimating timing in Playlist Editor.

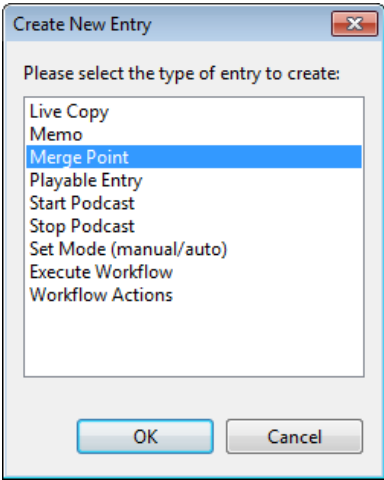
8

With the [Sequential](#) option selected in the top-right corner, *right-click* in the **Playlist** pane and *select* **Create New Entry**.



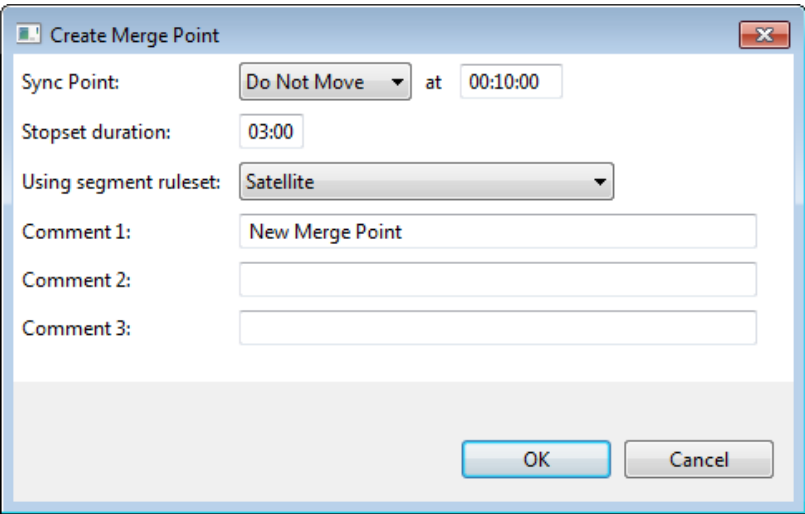
9

Select the option for **Merge Point** and click **OK**.



10

Enter the details for this **Merge Point** entry. When all parameters have been set, click **OK**.



Field	Description
Sync Point	Typically, you will select Do Not Move .
at	When you set the Sync Point to Do Not Move , you will have the additional parameter to set the estimated schedule time of this Merge Point.
Stopset Duration	Enter the stopset duration. This is helpful for overall planning in Playlist Editor, but critical if you are using Segment Rulesets. This field sets the Segment Ruleset timing target .

Using Segment Ruleset:	Optionally, select a Segment Ruleset from the drop-down list.
Comment 1	Enter text that will display in the Title field of the Workstation Stack.
Comment 2	Enter text that will display in the Artist field of the Workstation Stack.

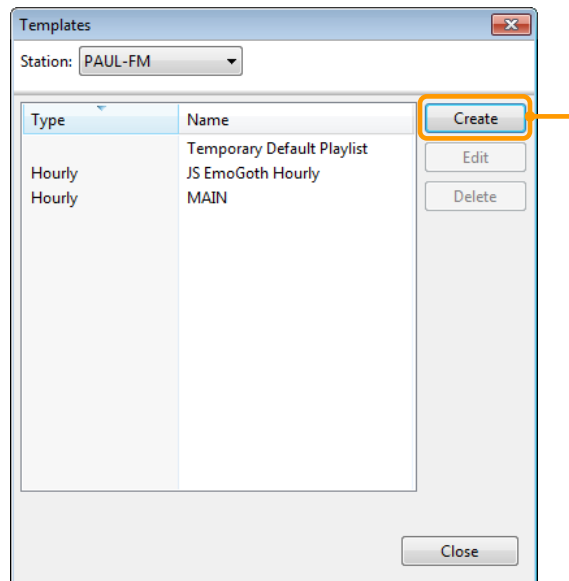
-
- 11 Repeat this process of adding Workflows and Merge Points for each segment of the satellite program.

Creating the Satellite/Background Template

When all segments have been added, we can add the GPI-initiated elements to the Background of a Satellite Template. Background elements may include Legal IDs or other closure-initiated assets.

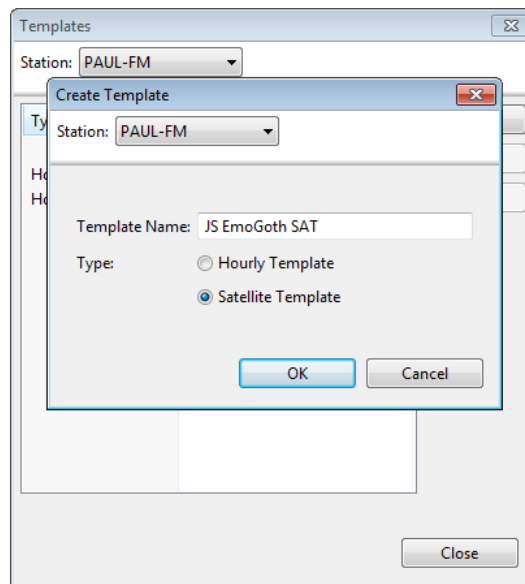
-
- 1 Click on the **Templates menu icon** or click on the **Templates** option on the Playlist Editor launch page.

-
- 2 Select the correct station from the drop-down list and click **Create** to create a new Satellite Template.



3

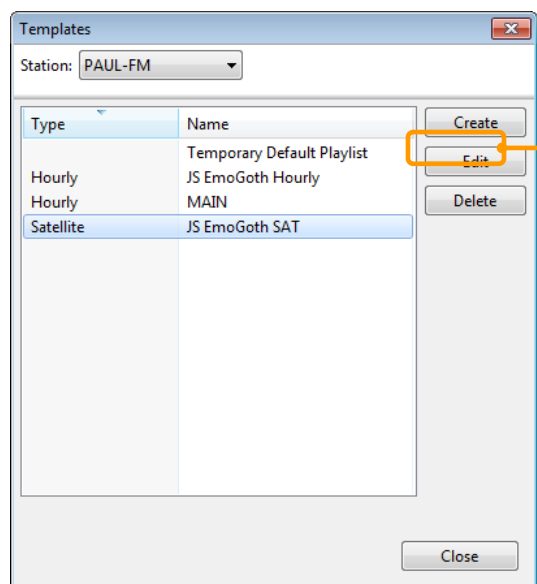
Type a **unique name** for this new template, select the **Satellite Template** option and click **OK**.



All Workflows, Hourly Templates and Satellite Templates must have a unique name. Take care to follow the descriptive naming convention that you have established.

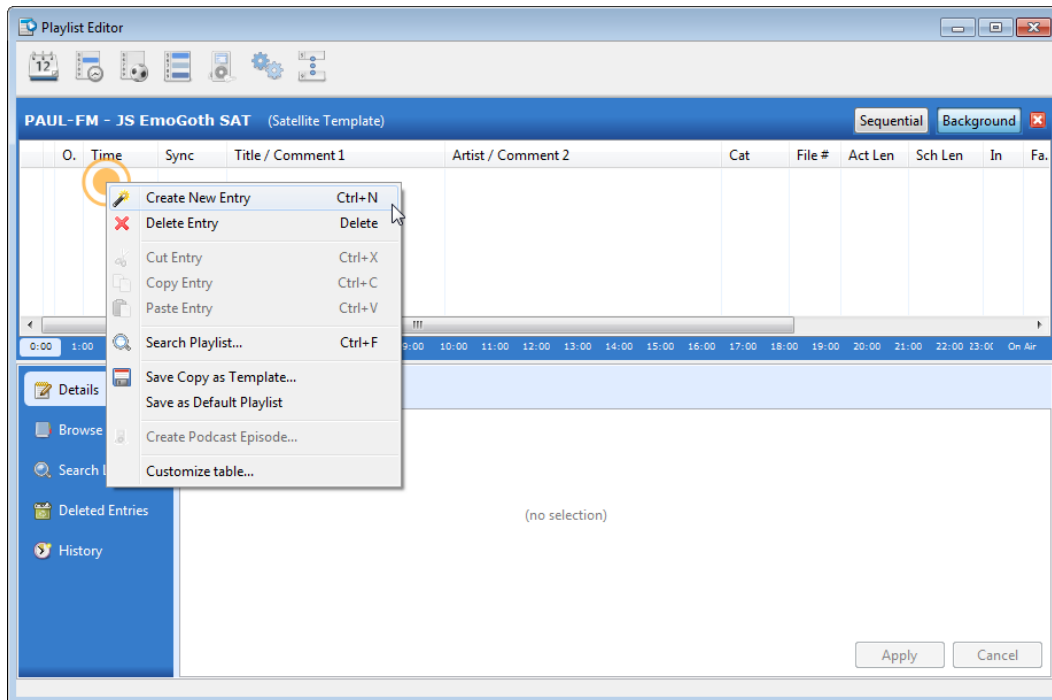
4

Double-click on the new **Template**, or select the **Template** and click **Edit**.



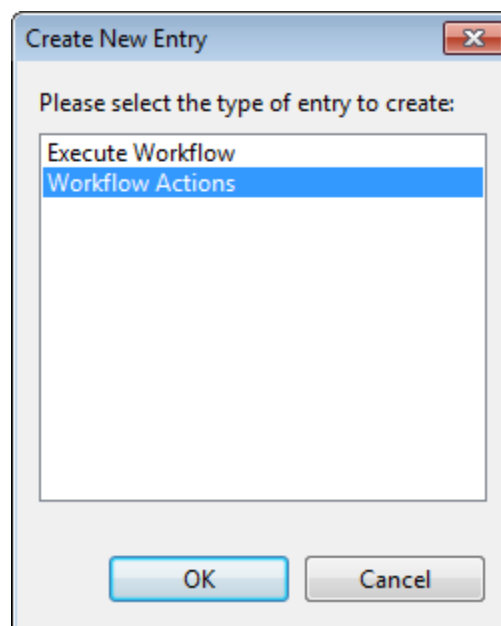
5

Right-click in the **Playlist** pane with the **Background** option selected in the top-right corner and select **Create New Entry**.



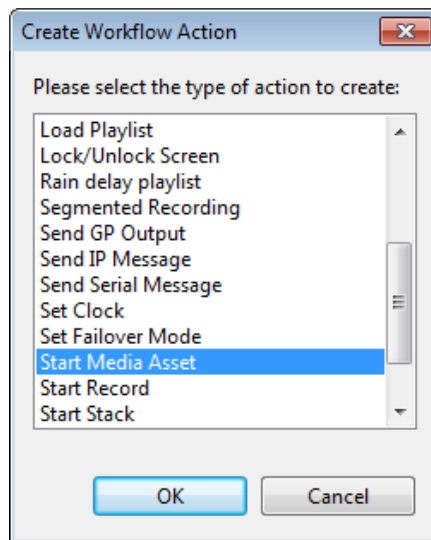
6

Select the option for **Workflow Actions** and click **OK**.



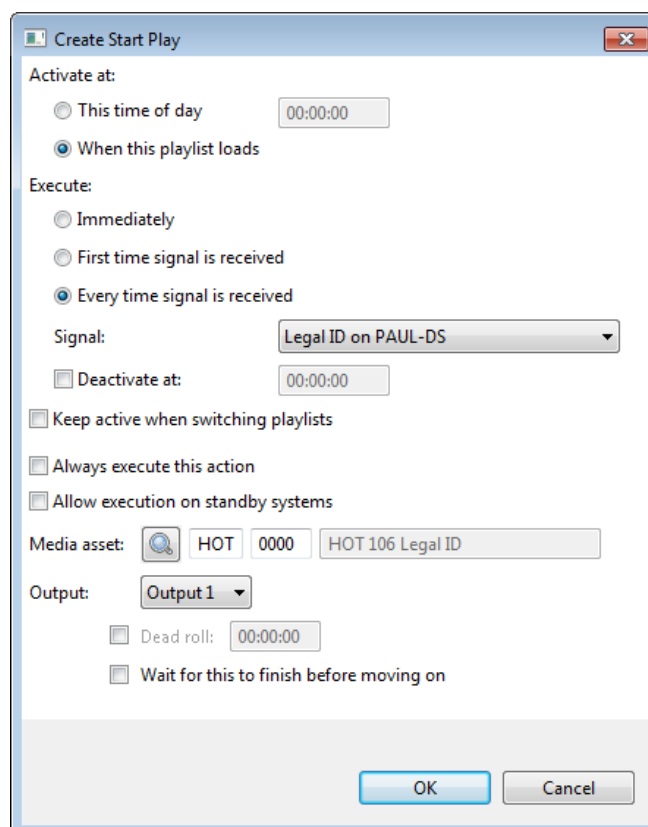
7

Select the option for **Start Media Asset** and click **OK**.



8

Enter the details for this **Start Play** entry. When all parameters have been set, click **OK**. *See table on next page for more information about each parameter.*



Field	Description
Activate at:	Select the option to activate When this playlist loads .
Execute:	Select the option to execute Every time signal is received and select the closure that will fire this media asset from the drop-down box.
Keep active when switching playlists	Leave this option un-checked.
Always Execute this Action	Leave this option un-checked.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
Media Asset	Either <i>type</i> a Category in the first field and a valid Media Asset number in the second field, or click the magnifying glass button and search for the Media Asset to play.
Output	From the drop-down list, <i>select</i> the output to use when playing this media asset.
Wait for this to finish...	Leave this option un-checked.

9

If you have additional media assets for this Special Program, repeat step 12—15 for each media asset.

Add the Satellite Program Template to a Format

Satellite Program templates, like all templates, cover one 60-minute hour of programming and can be used more than once in a 24-hour day. [Formats](#) are the assignment grids that assign templates to specific hours in a day.

For planning purposes, a table showing the Template assignments in a Format is recommended. [Contact WideOrbit Customer Service for a planning worksheet in Microsoft Excel format.](#)

For step-by-step details, see the [Creating Formats](#) topic on page 367

Hour	Monday		Tuesday	
	Hourly Template	Sat Template	Hourly Template	Sat Template
0	<i>JS Emo Goth Hourly</i>	<i>JS Emo Goth SAT</i>	<i>JS Emo Goth Hourly</i>	<i>JS Emo Goth</i>
1	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
2	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
3	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
4	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
5	<i>Syn Mornings Hourly</i>	<i>Syn Mornings SAT</i>	<i>Syn Mornings Hourly</i>	<i>Syn Mornings SAT</i>
6	<i>Syn Mornings Hourly</i>	<i>Syn Mornings SAT</i>	<i>Syn Mornings Hourly</i>	<i>Syn Mornings SAT</i>
7	<i>Syn Mornings Hourly</i>	<i>Syn Mornings SAT</i>	<i>Syn Mornings Hourly</i>	<i>Syn Mornings SAT</i>
8	<i>Syn Mornings Hourly</i>	<i>Syn Mornings SAT</i>	<i>Syn Mornings Hourly</i>	<i>Syn Mornings SAT</i>
9	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
10	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
11	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
12	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
13	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
14	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
15	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
16	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
17	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>	<i>None - MOHD</i>
18	<i>D-Ry Twilights Hourly</i>	<i>D-Ry Twilights SAT</i>	<i>D-Ry Twilights Hourly</i>	<i>D-Ry Twilights SAT</i>
19	<i>D-Ry Twilights Hourly</i>	<i>D-Ry Twilights SAT</i>	<i>D-Ry Twilights Hourly</i>	<i>D-Ry Twilights SAT</i>

Special Programs

Special Programs are templates that are typically used for sports broadcasts, allowing you to break away from regular programming by including a [Load Playlist](#) action in your regular schedule. Provisions can be made in the Special Program to allow for rain delays, as well as commands to return to regular programming when the special broadcast has ended.

You should be familiar with Workflows and Segment Rulesets before building Special Program templates. Device Server should be configured and running if you are going to be using closures. Special Programs must be assigned a unique name and cannot have the same name as any other template, workflow, or format.

You will create a workflow for each unique segment of the hour you are building. Segment Rulesets can be created to fill the spot breaks (merge points) in the template, or you can add specific media assets to fill the breaks.

If the schedule has the same sequence of events throughout (open channel, wait for closure, close channel, spot block), you will only need to create one workflow to schedule for each segment in the hour.

Once the Workflows and Segment Ruleset(s) are created, you will put them together in a Special Programs template. A typical special program would contain some or all of the following events:

Sequential	Background
Execute Workflow(s)	Arm Rain Delay Playlist
Traffic Merge Points (Segment Rulesets optional)	Arm Legal ID's
Playable Entries (Individual Spots)	End Special Playlist

You will then schedule one or more instances of this template, which will allow for modifications to the special program for different times without affecting the original template.

The Special Program template will be added to a daily schedule by inserting the [Load Playlist](#) workflow action. Adding the Load Playlist action to the Sequential playlist is risky. If your playlist is running ahead of schedule, there is a good chance the Special Program will load and execute too early. Adding the Load Playlist action to the Background playlist and executing the action with a GPI closure is recommended, allowing the program to begin at the correct time.

Keep in mind that special programs have features not available in other areas of Playlist Editor. Please read the following instructions carefully and take note of warnings marked in boxes like this one.

In the following example, we are going to assume the station uses a [Broadcast Tools ACS 8.2 Plus](#) configured in the Central Server Configuration Web UI.

▼ Audio Inputs			
1: Air 1	2: Air 2	3: Air 3	4:
5: Baseball	6:	7:	8:
▼ Audio Outputs			
1: TO AIR	2: RECORD		
▼ GP Inputs			
1: Start Baseball	2: Local Break	3: Rain Delay	4: Resume
5: End Game	6: Post Game	7:	8:
9:	10: Legal ID	11:	12:
13:	14:	15:	16:

Step-by-Step Overview

6. Create the Workflow to handle audio switching ([see page 298](#))
7. Create any optional Segment Rulesets ([see page 215](#))
8. Create the Special Program template ([see page 281](#)), including:
 - a. Sequential entries like Execute Workflow entries and Merge Points
 - b. Background entries to arm closures, prep media assets like Legal IDs or other imaging, allow for an optional Rain Delay playlist, and add an End Special Playlist Workflow Action
9. Schedule one or more instances of the Special Program ([see page 319](#)). This allows you to make slight modifications to the special program without affecting the original template.
10. When it is time to air the Special Program, insert the Scheduled Special Program in the Background Playlist using the [Load Playlist](#) workflow action ([see page 352](#)).

Creating the Workflows

A basic special program will involve two Workflows:

Workflow 1 containing:

4. An action to turn on the special program audio channel
5. An action to keep the input open until the selected Local Break input closure is received
6. An action to switch the audio channel back to the on-air channels while the local spots are played

This basic Workflow can be reused for as many segments as needed as long as the audio inputs and closures are the same throughout.

Workflow 2 containing:

1. An action to turn off the special program audio channel and turn on the on-air channels
2. An action to End the Special Program and return to the regular playlist

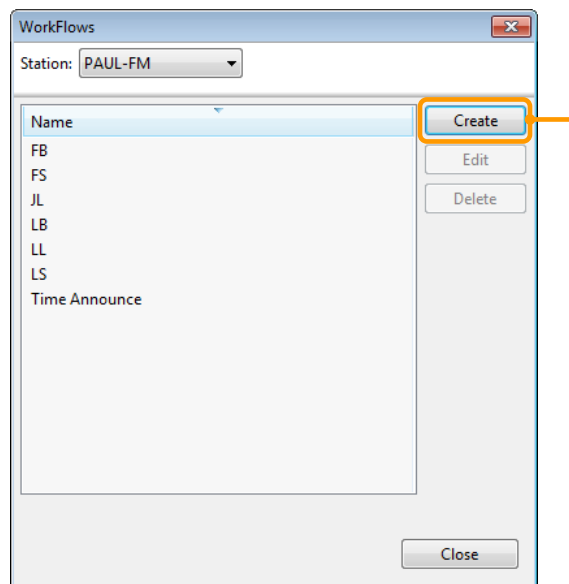
In this example, we are going to create Workflows for a baseball game, a typical Special Program application.

1

Launch Playlist Editor and *select* the **Workflows** option.

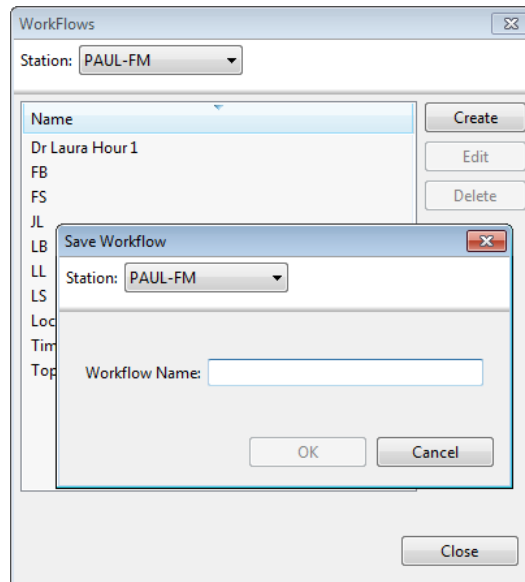
2

Select the correct station from the drop-down list and *click* **Create** to create a new Workflow.



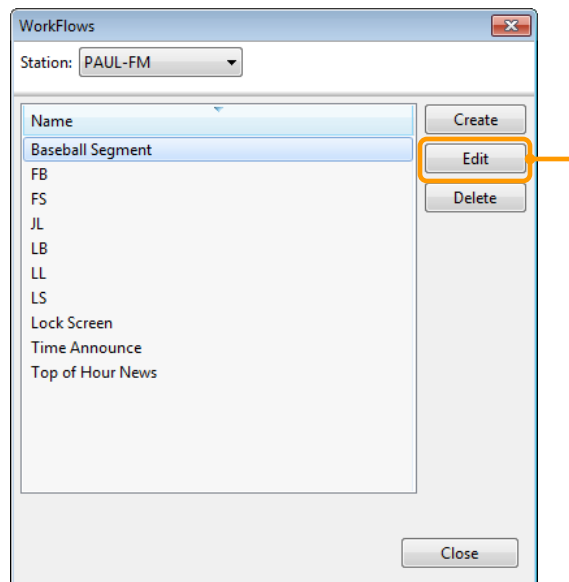
3

Type a **unique name** for this new Workflow and *click* **OK**.



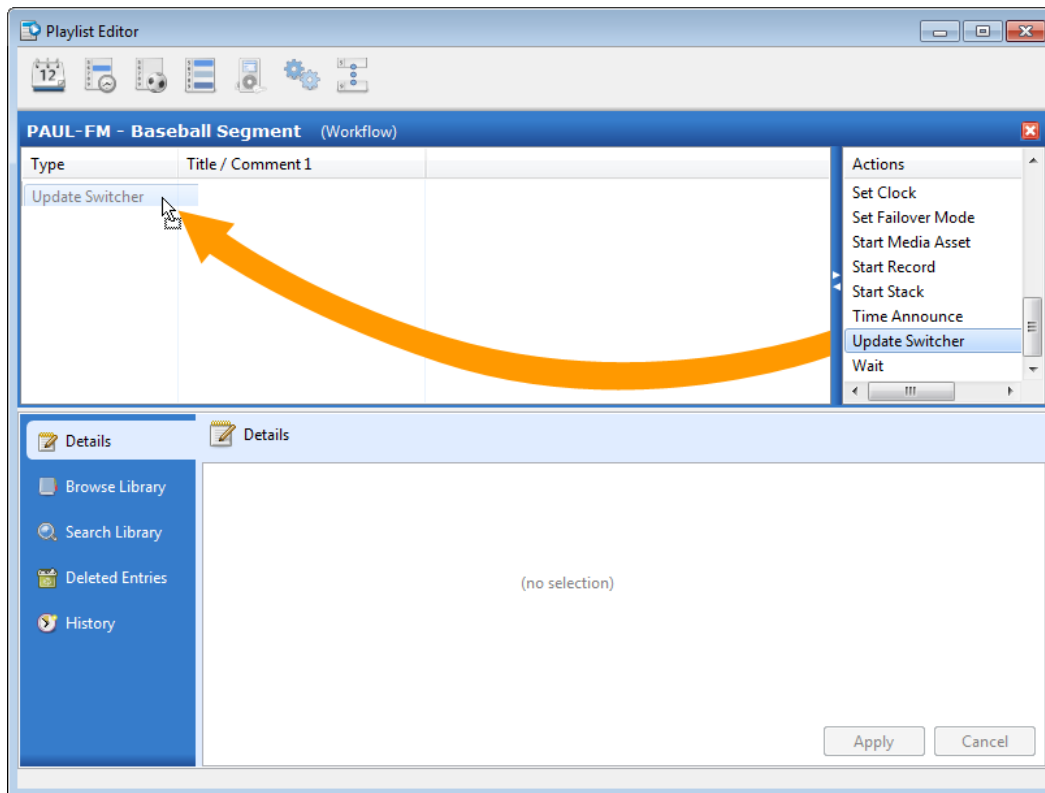
4

Double-click on the new **Workflow**, or select the **Workflow** and *click* **Edit**.



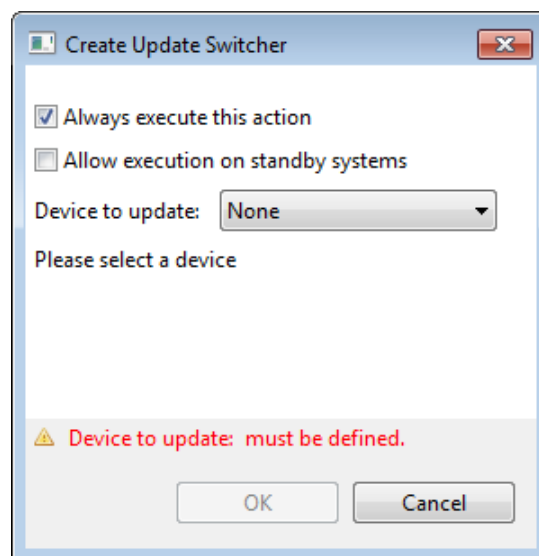
5

The first step is to switch your audio switcher to the correct audio source. From the list of available Workflow Actions, *select* and drag in an **Update Switcher** action.



6

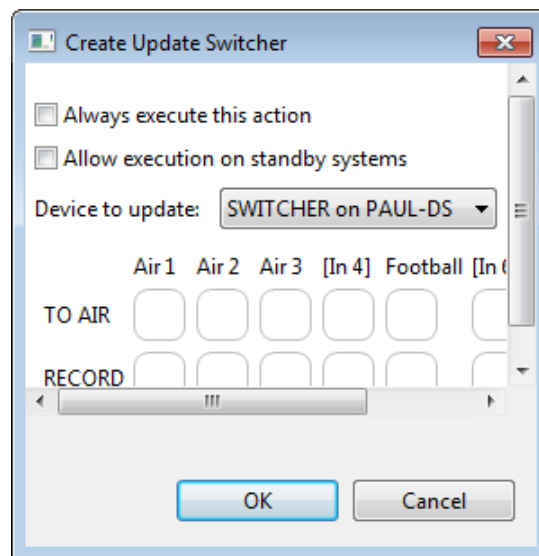
Begin to enter the details required to turn on your network audio. [See table on next page for more information about each parameter.](#)



Field	Description
Always Execute This Action	Un-check this option.
Allow Execution on Standby Systems	Leave this option un-checked unless you are running Invincible.
Device to Update	From the drop-down list, select the device the audio source is wired to.

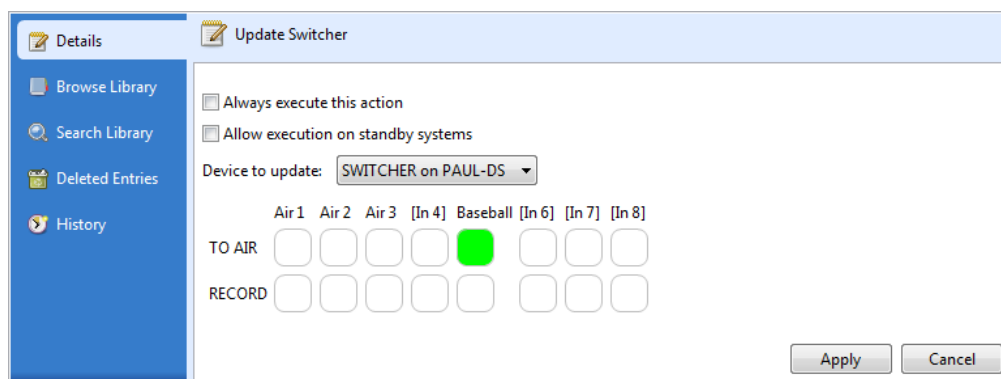
7

After selecting the [Device to Update](#), you will see the Input/Output grid.



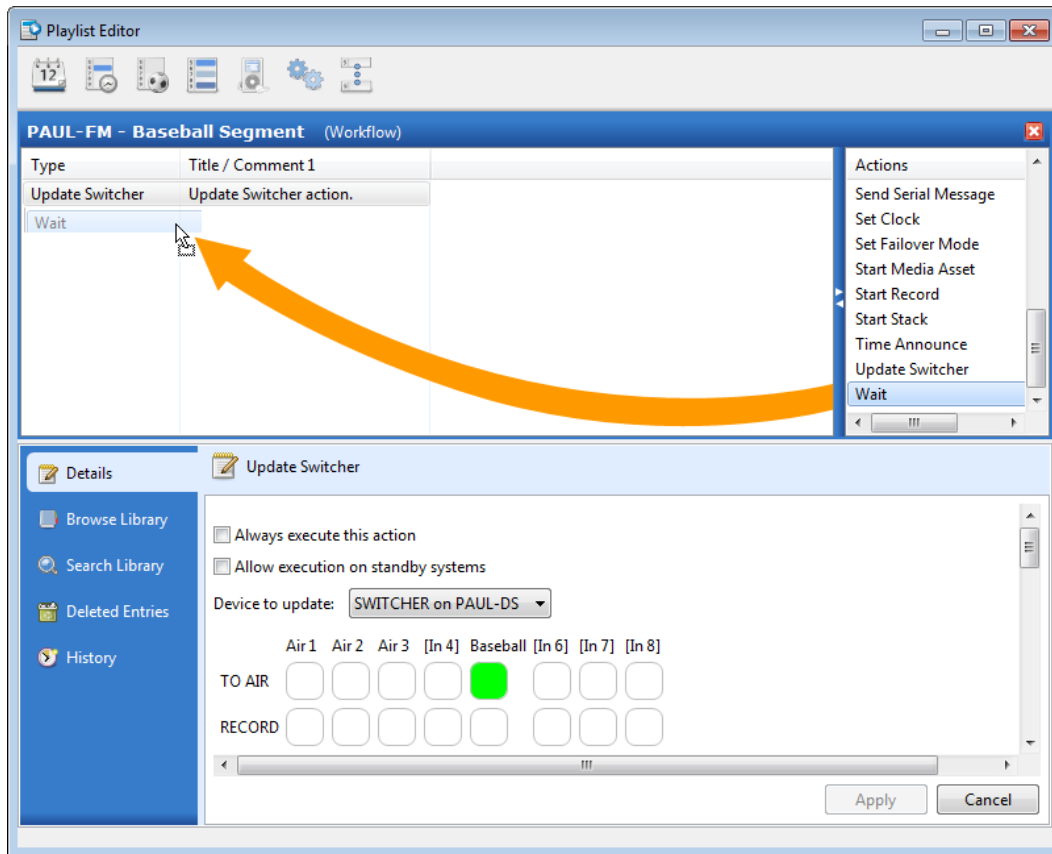
You can set the Input and Output immediately, or simply *click OK* without making any selections. The Workflow Action will be added and you will see the Input/Output grid in Playlist Editor's Details area. Having some extra room can make it easier to set source and destination without having to resize the Create Update Switcher window or having to use the scroll bars.

Within the Input/Output grid, *click* the required audio **input/output** to turn on (turn green) the correct audio channel.



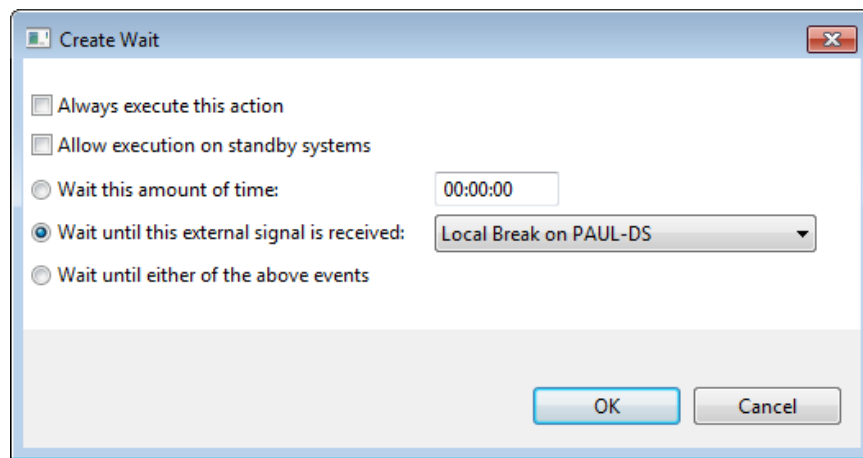
8

From the list of available Workflow Actions, *select* and drag in a **Wait** action.



9

Enter the details for your **Wait** Workflow Action. [See table on next page for more information about each parameter.](#)

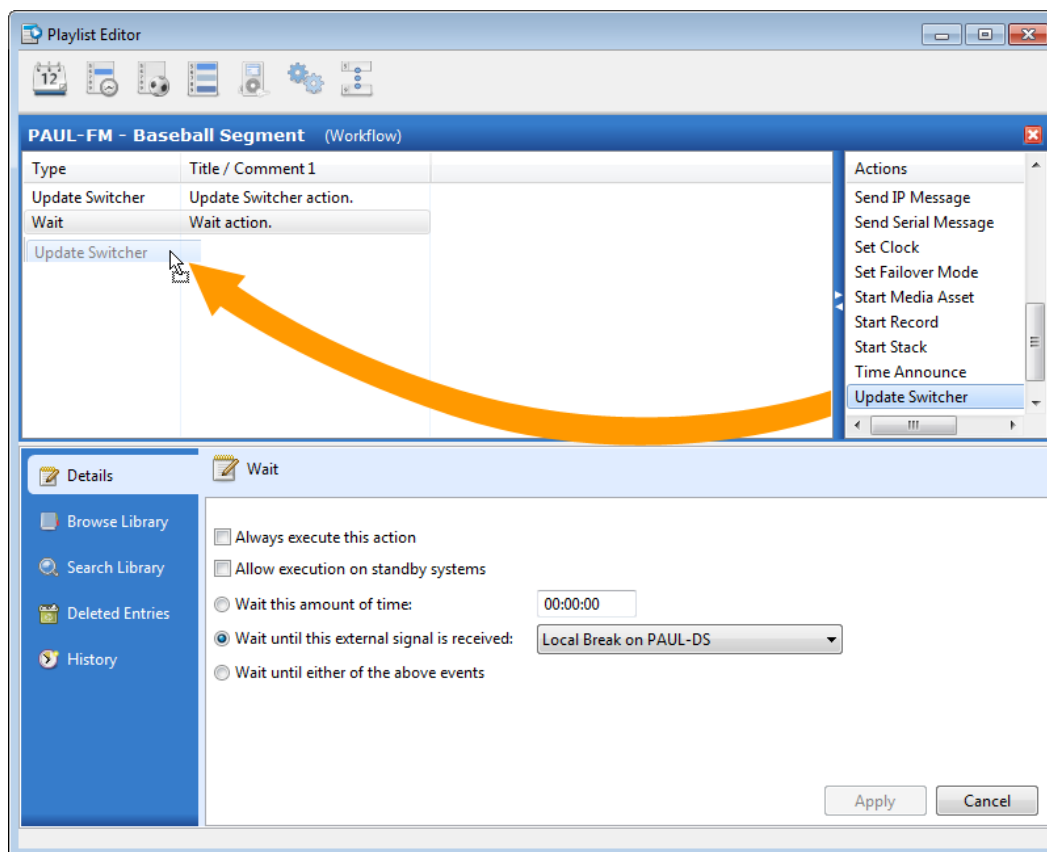


Field	Notes
Always Execute this Action	Leave this option un-checked.
Allow Execution on Standby Systems	Leave this option un-checked unless you are running Invincible.
Wait This Amount of Time	Specify a time in MM:SS format.
Wait Until This External Signal is Received	Select from a list of all configured GP Inputs. Recommended .
Wait Until Either of the Above Events	The system will wait the amount of time specified or the external signal is received, whichever comes first.

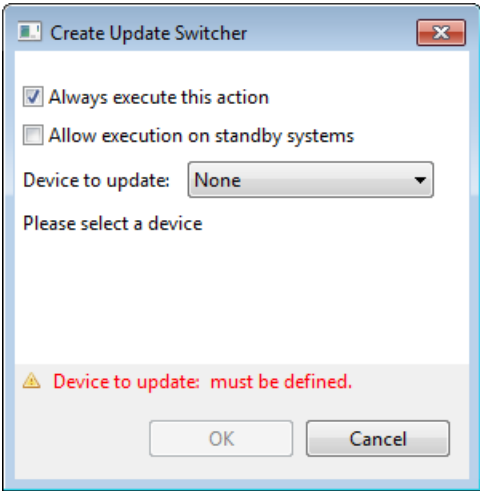
To account for the fluid nature of sports programming, it is highly recommended you use closures to fire local breaks and imaging elements. If you will not receive closures for local breaks, you will have to start local breaks and other elements based solely on time.

10

The final step is to switch your audio switcher to turn off the baseball audio and turn on the station on-air channels to play local spots. From the list of available Workflow Actions, *select* and drag in a second **Update Switcher** action.

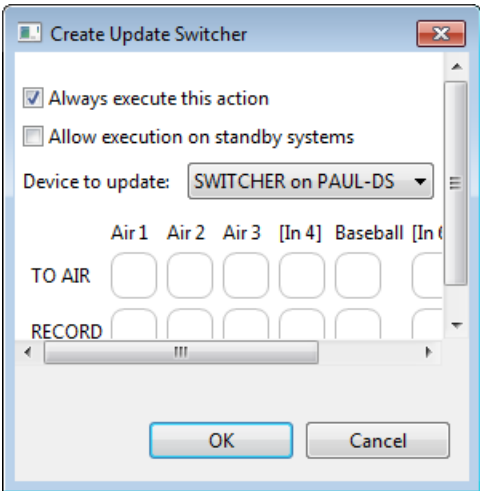


- 11 _____
Begin to enter the details required to turn on your on-air audio.



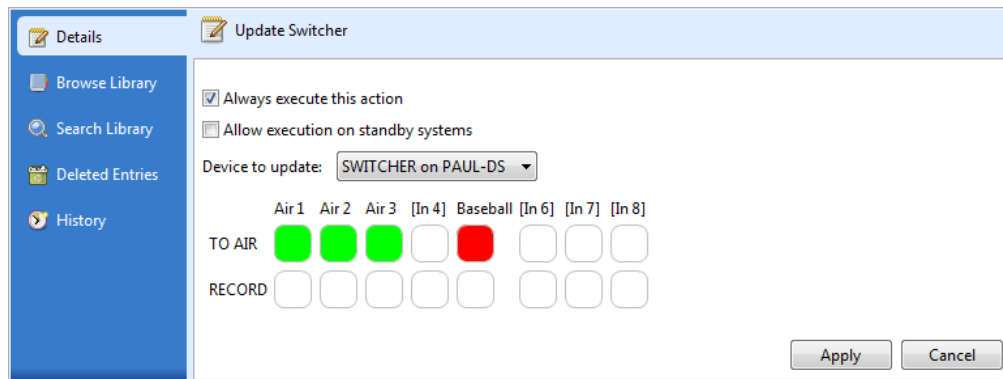
Field	Description
Always Execute This Action	Since this is the last action in the Workflow, check this option.
Allow Execution on Standby Systems	Leave this option un-checked unless you are running Invincible.
Device to Update	From the drop-down list, select the device the audio source is wired to.

- 12 _____
After selecting the [Device to Update](#), you will see the Input/Output grid.



You can set the **Input and Output immediately**, or simply **click OK without making any selections**. The Workflow Action will be added and you will see the Input/Output grid in Playlist Editor's Details area. Having some extra room can make it easier to set source and destination without having to resize the Create Update Switcher window or having to use the scroll bars.

Within the Input/Output grid, **click** the required audio **input/output** to turn on (turn green) the on-air audio channels. In this example we have also turned the baseball channel off to ensure nothing plays from the baseball audio feed while local commercials are playing.

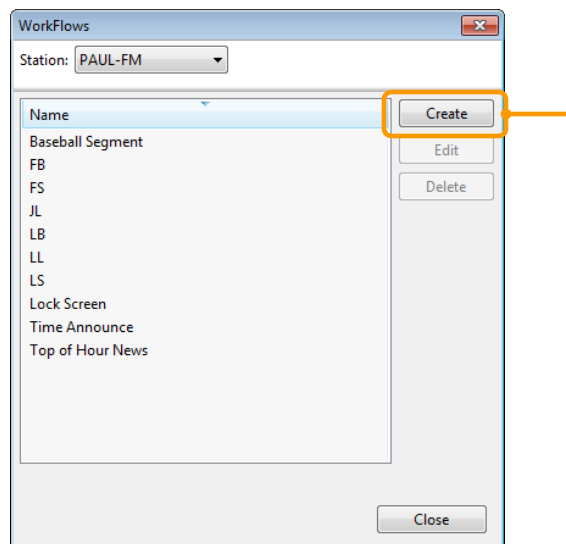


13

To create our second Workflow, either return to the main Playlist Editor launch screen and **select Workflows**, or **click the Workflows** button on the Playlist Editor menu bar.

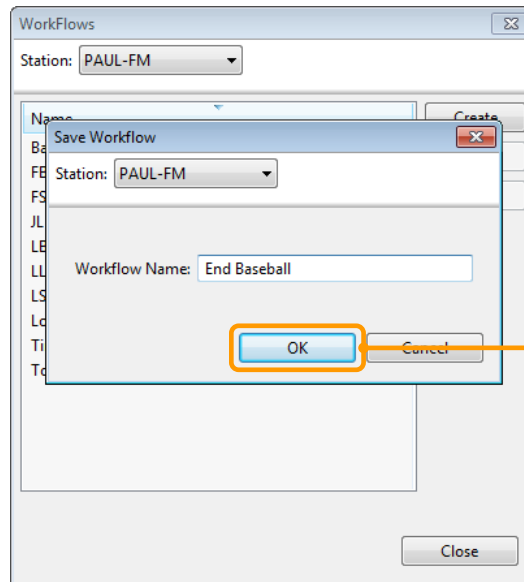
14

Select the correct station from the drop-down list and **click Create** to create a new Workflow.



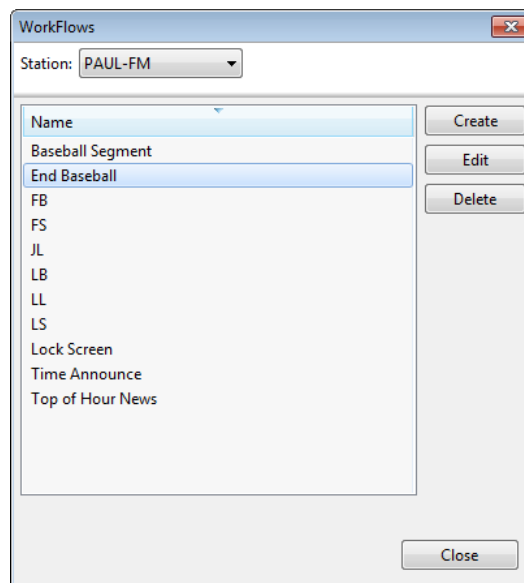
15

Type a **unique name** for this new Workflow and *click* **OK**.



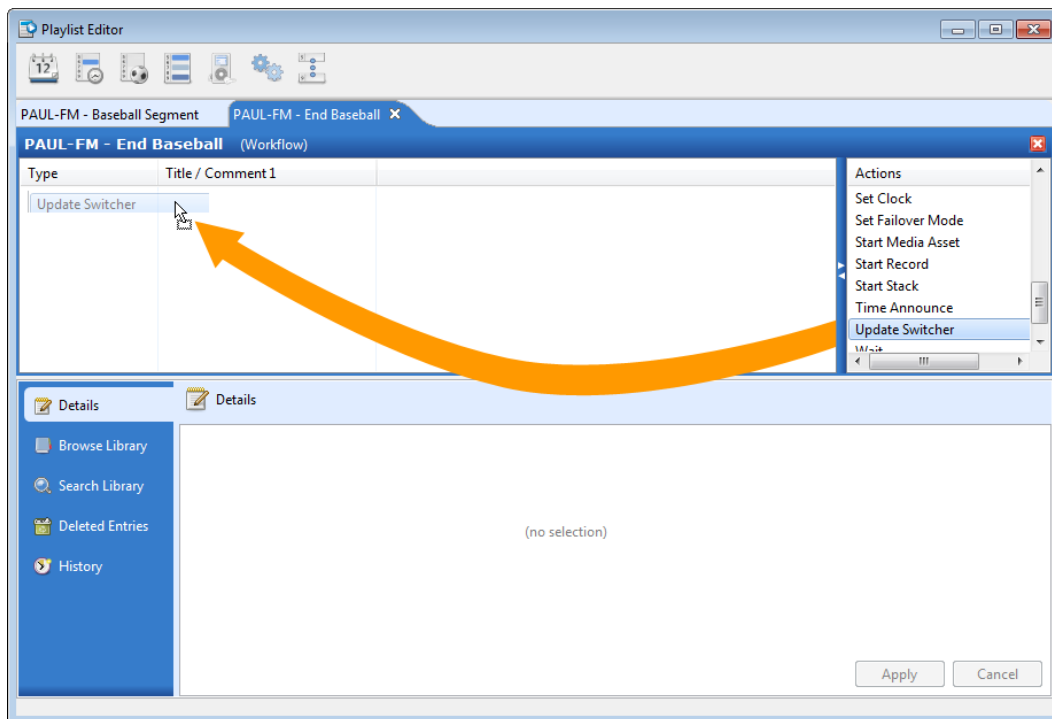
16

Double-click on the new **Workflow**, or select the **Workflow** and click **Edit**.



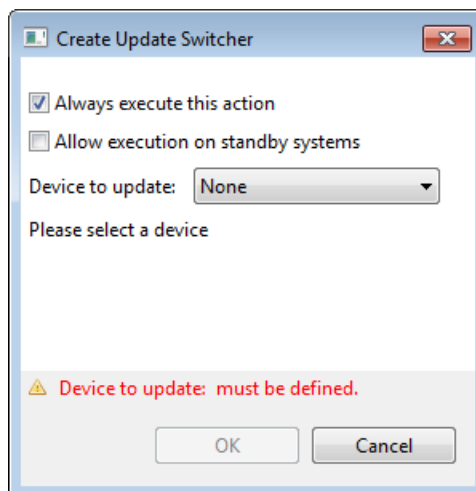
17

From the list of available Workflow Actions, *select* and drag in an **Update Switcher** action.



18

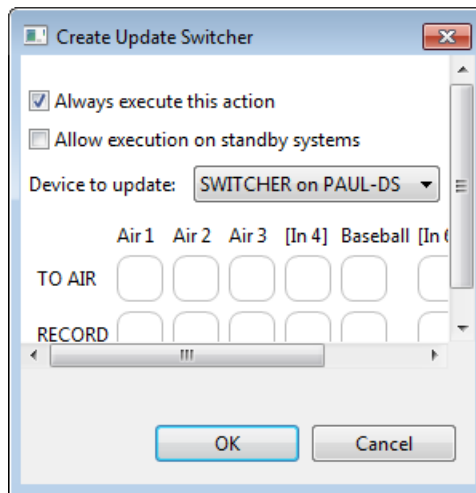
Begin to enter the details required to turn on your on-air audio. [See table on next page for more information about each parameter.](#)



Field	Description
Always Execute This Action	Check this option.
Allow Execution on Standby Systems	Leave this option un-checked unless you are running Invincible.
Device to Update	From the drop-down list, select the device the audio source is wired to.

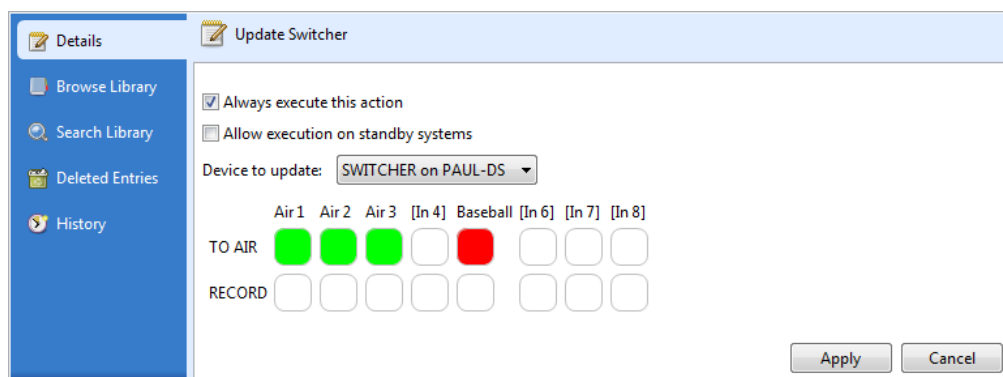
19

After selecting the [Device to Update](#), you will see the Input/Output grid.



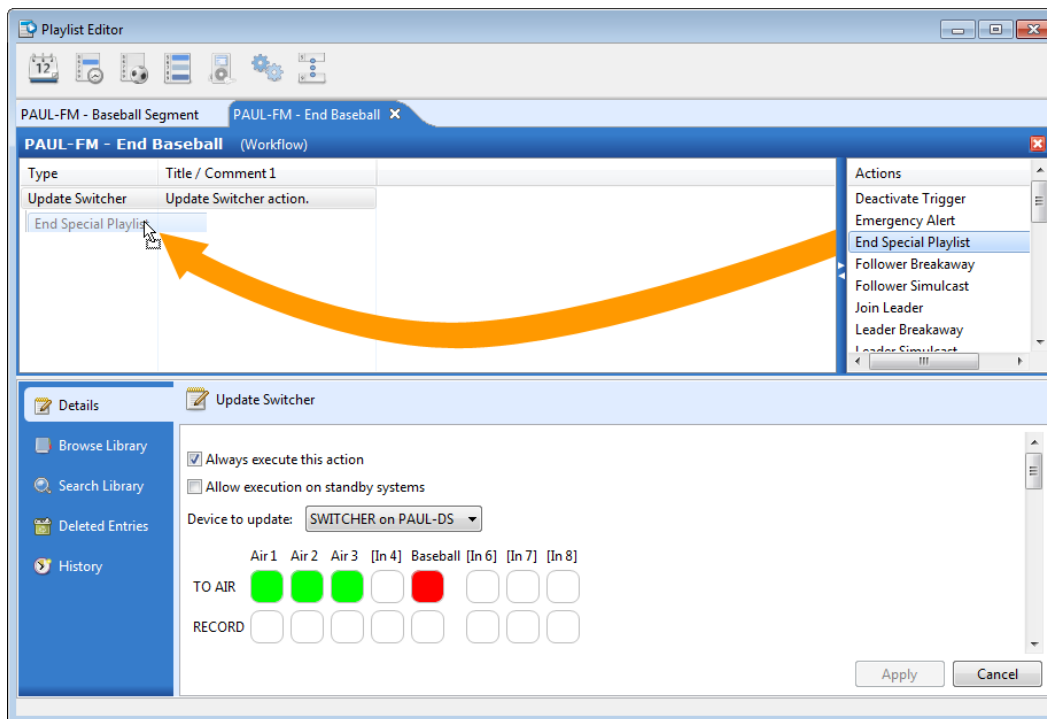
You can set the Input and Output immediately, or simply *click OK* without making any selections. The Workflow Action will be added and you will see the Input/Output grid in Playlist Editor's Details area. Having some extra room can make it easier to set source and destination without having to resize the Create Update Switcher window or having to use the scroll bars.

Within the Input/Output grid, *click* the required audio **input/output** to turn on (turn green) the on-air audio channels. In this example we have also turned the baseball channel off since this is the last action in the Special Program and the game will be over.



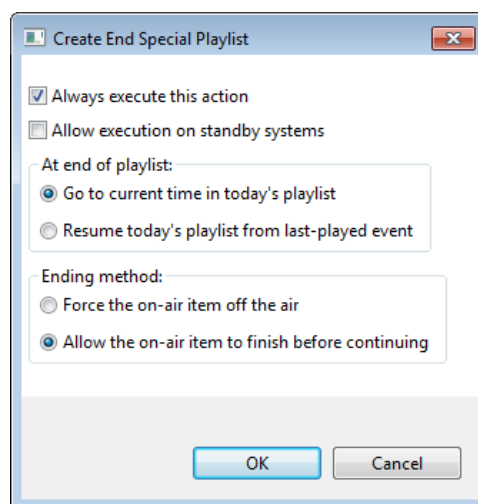
20

From the list of available Workflow Actions, *select* and drag in an **End Special Playlist** action.



21

Enter the details for the [End Special Playlist](#) Workflow Action. When all parameters have been set, *click OK*. See [table on next page](#) for more information about each parameter.



Field	Description
Always Execute This Action	Check this option.
Allow Execution on Standby Systems	Leave this option un-checked unless you are running Invincible.
At end of playlist:	Select whether to return to the current time in the regular playlist, or resume from the last played event.
Ending method:	Select whether to force the currently playing event off the air or to wait for the currently playing event to finish (recommended).

Creating the Optional Segment Ruleset

Many times commercial breaks need to be a specific length. There may be times when the schedule coming from traffic has too few commercials to fill an entire break, which could cause timing problems when airing network programming. Segment Rulesets allow the system to fill incomplete breaks using material from a specified category. For example, if a break needs to contain 3:00 but traffic only schedules 2:30, *WO Automation for Radio* can pick content equaling the remaining :30 from a pool of material specified by a Segment Ruleset.

For details on how to create a Segment Ruleset, refer to page 215.

Creating the Special Program Template

The Special Program template will be built using [Workflows](#), [Merge Points](#) (with optional Segment Rulesets applied) and the [End Special Playlist](#) action.

Remember that events in the sequential playlist will play in order in the Workstation Stack, and background events will be armed and ready to receive a closure or play at a specified time.

While this example uses Merge Points that will be filled with content from Traffic, it is not the only way to insert commercial content. Adding commercials manually to the Template would be useful if you will be using the same commercials for each scheduled instance of this Special Program.

Adding commercials manually to the Scheduled Instance would be useful if you will be using the different commercials for each scheduled instance of this Special Program.

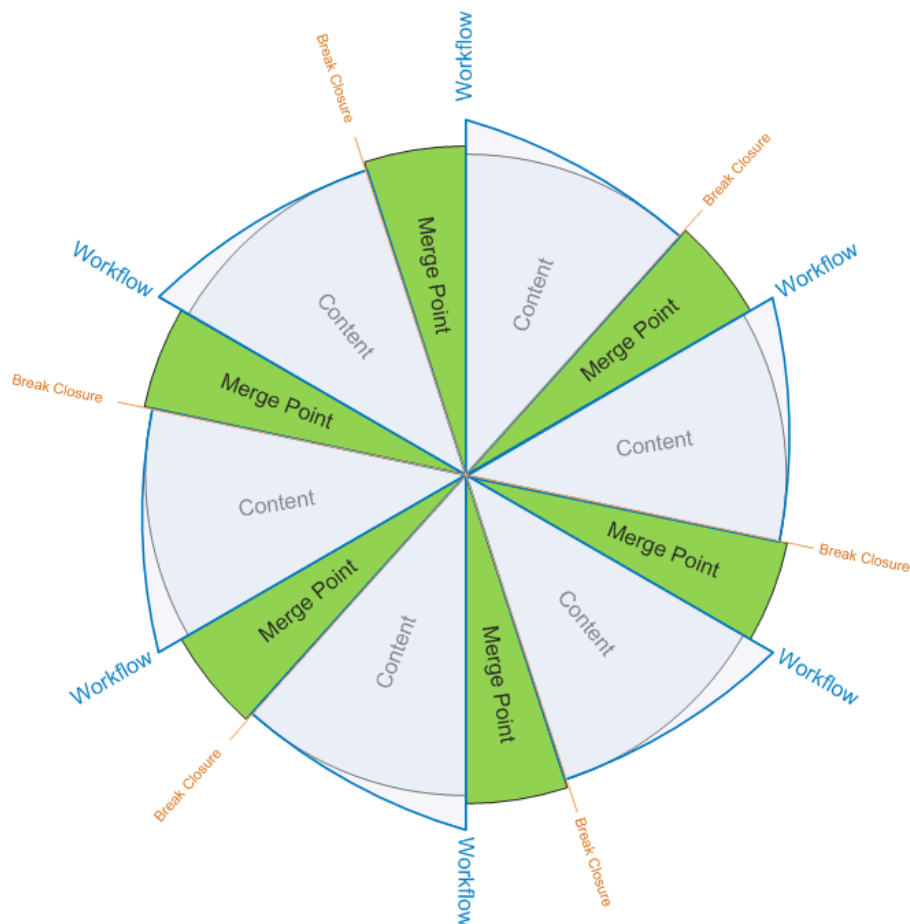
Like most *WOAFR* automated programming, Special Programs use a basic **Workflow-Merge Point** pattern repeated to match the number of breaks in a schedule.

In our example, when the Load Playlist Workflow Action executes (based on a Sync Point or GPI closure), it turns on the Sports audio by updating the audio switcher. The next action in the Workflow allows the system to [Wait](#) until receiving a Local Break contact closure.

When the Local Break closure is received, the system turns off the Sports audio channels with the second [Update Switcher](#) workflow action. The Stack naturally progresses to the next elements in the schedule, the commercials inserted into the [Merge Point](#) by traffic. When the commercials finish playing the system executes the [Workflow](#) to start the cycle all over again until all breaks have finished playing.

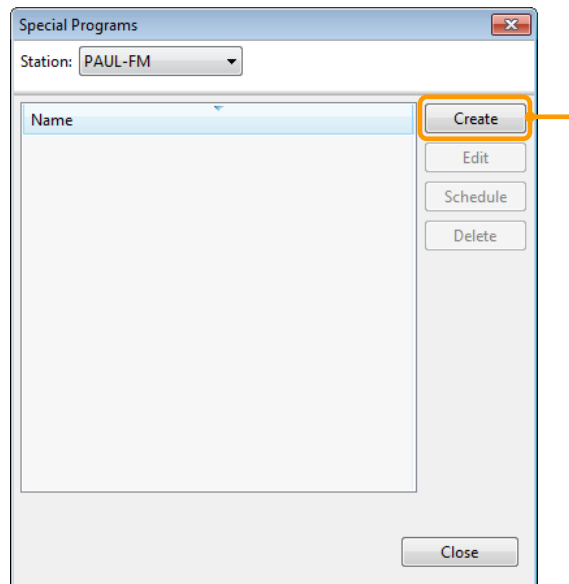
In effect the network content, in this case the baseball game segment, is encapsulated by the Workflow.

Sequential	Background	Workflow Components	Notes
	Start Media Asset		<i>Arm assets like Legal IDs or other identifiers</i>
Workflow		Update Switcher	Begin Content segment —turn on Sports Audio
		Wait	Set duration to estimated length of content segment
		Update Switcher	End Content segment —turn off Sports Audio when Local Break closure received
Merge Point			Filled by Traffic
Workflow		Update Switcher	Begin Content segment —turn on Sports Audio
		Wait	Set duration to estimated length of content segment
		Update Switcher	End Content segment —turn off Sports Audio when Local Break closure received
Merge Point			Filled by Traffic
	End Special Playlist		<i>Allows the system to return to the regular playlist</i>

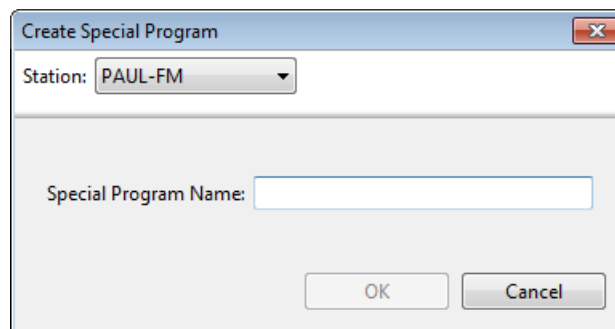


1 Launch Playlist Editor and *select* the **Special Programs** option.

2 Select the correct station from the drop-down list and *click* **Create** to create a new Special Program template.

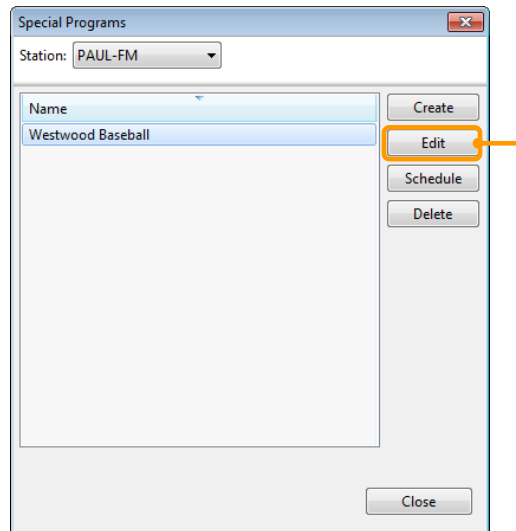


3 Type a **unique name** for this new Special Program and *click* **OK**.



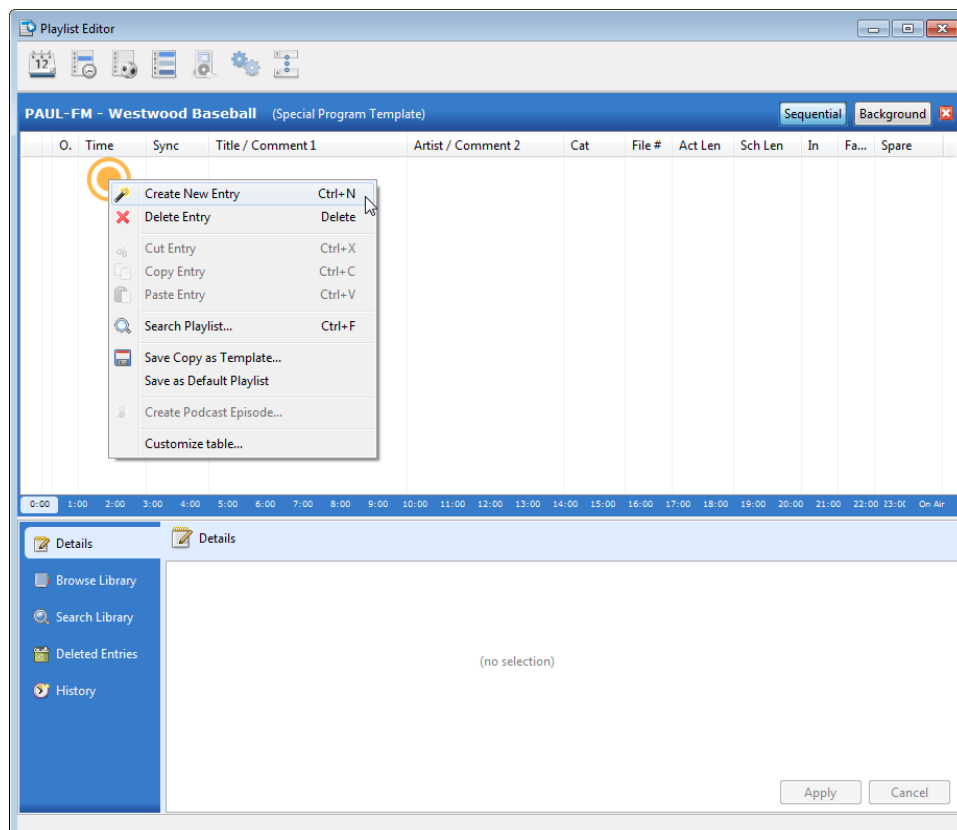
4

Double-click on the new **Special Program**, or select the **Special Program** and click **Edit**.



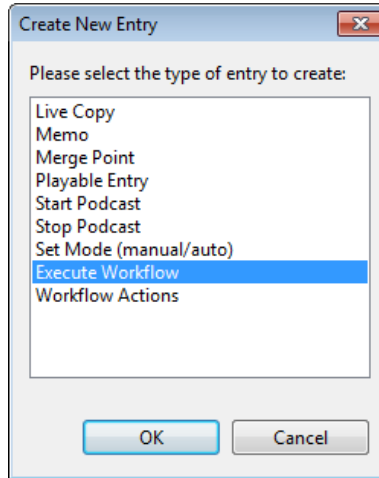
5

With the **Sequential** option selected in the top-right corner, right-click in the **Playlist** pane and select **Create New Entry**.



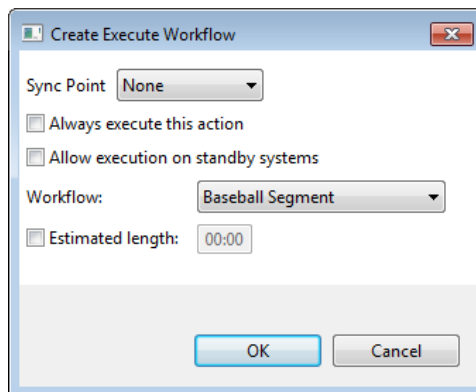
6

Select the option for **Execute Workflow** and click **OK**.



7

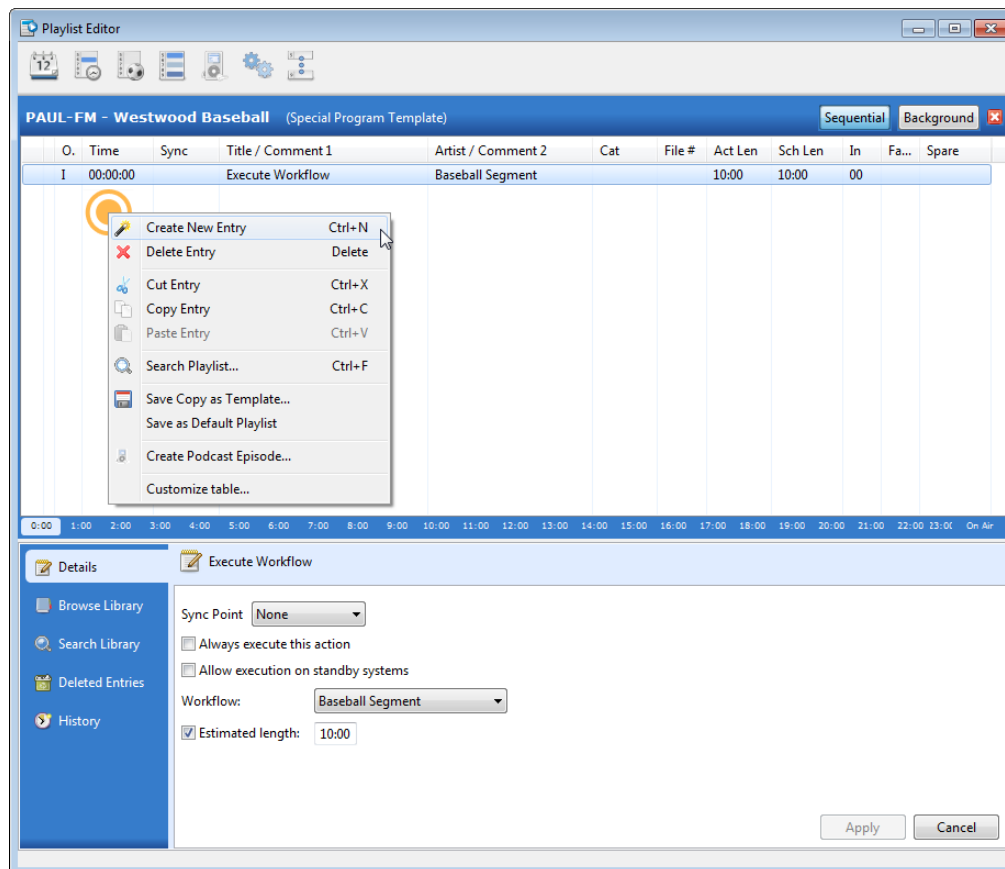
Enter the details for this **Execute Workflow** entry. When all parameters have been set, click **OK**.



Field	Description
Sync Point	Typically, you will select None .
Always Execute this Action	When checked, the action will be performed even if the workflow is aborted by the operator by advancing the Stack or if the previous action has an error. Check this option only on the last action in a workflow.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
Workflow	From the drop-down list, select the Workflow you just created.
Estimated Length	Type an estimated length of this segment. This value is helpful in estimating timing in Playlist Editor.

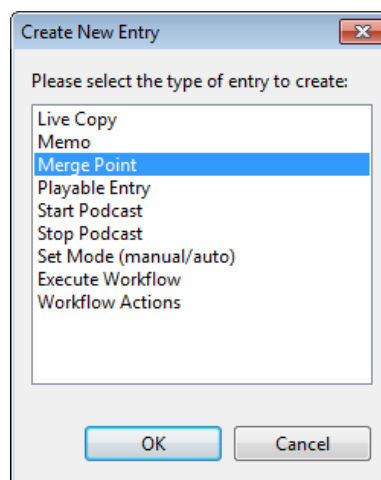
8

With the **Sequential** option selected in the top-right corner, *right-click* in the **Playlist** pane and **select Create New Entry**.



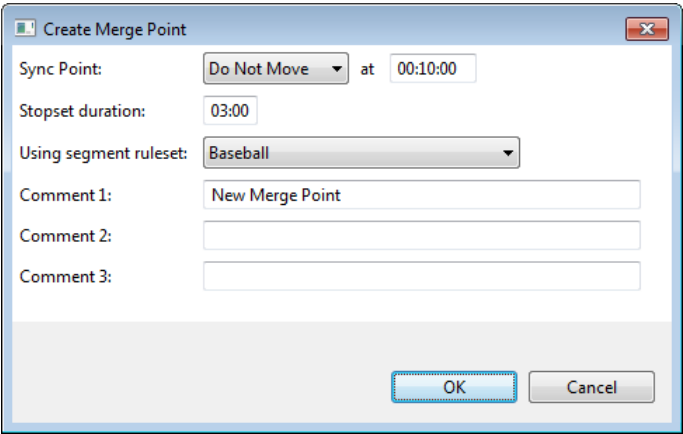
9

Select the option for **Merge Point** and click **OK**.



10

Enter the details for this [Merge Point](#) entry. When all parameters have been set, *click* **OK**.



Field	Description
Sync Point	Typically, you will select Do Not Move .
at	When you set the Sync Point to Do Not Move , you will have the additional parameter to set the estimated schedule time of this Merge Point.
Stopset Duration	Enter a stopset duration. This is helpful for overall planning in Playlist Editor, but critical if you are using Segment Rulesets. This field sets the Segment Ruleset timing target .
Using Segment Ruleset:	Optionally, select a Segment Ruleset from the drop-down list.
Comment 1	Enter text that will display in the Title field of the Workstation Stack.
Comment 2	Enter text that will display in the Artist field of the Workstation Stack.
Comment 3	Enter text that will be stored in the event's Notes field.

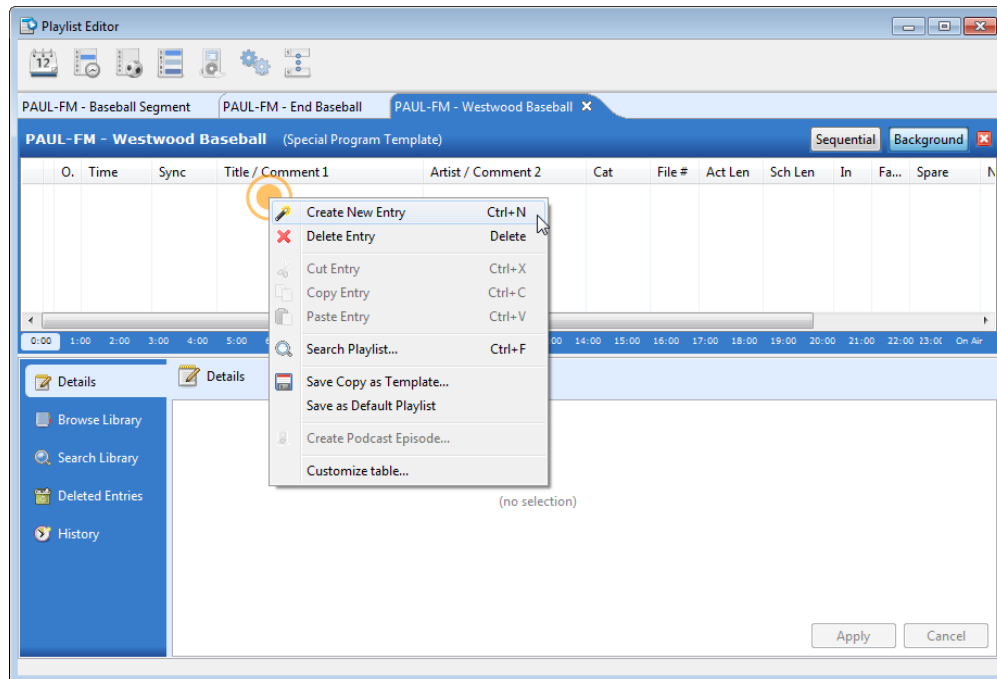
11

Repeat this process of adding Workflows and Merge Points for each segment of the special program.

12

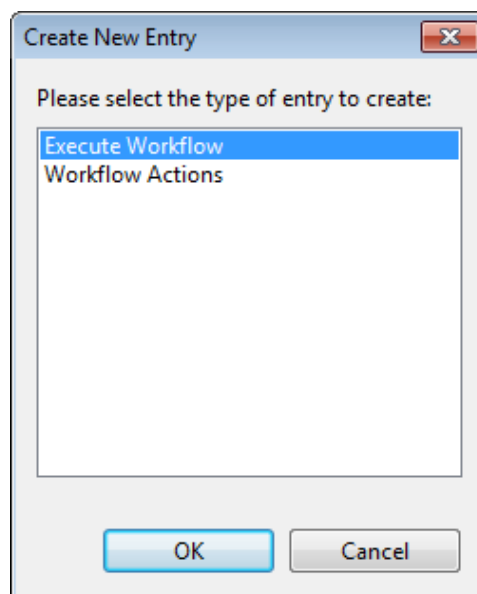
When all segments have been added, we can add the GPI-initiated elements to the Background of this template. Background elements may include Legal IDs or other closure-initiated assets, a Rain Delay action, and the End Game Workflow we just created.

With the **Background** option selected in the top-right corner, *right-click* in the **Playlist** pane and **select Create New Entry**.



13

We will add the end-of-game Workflow first. *Select* the option for **Execute Workflow** and *click* **OK**.



Enter the details for this [Execute Workflow](#) entry. When all parameters have been set, click **OK**.

Create Execute Workflow

Activate at:

☐ This time of day 00:00:00

☒ When this playlist loads

Execute:

☐ Immediately

☒ First time signal is received

☐ Every time signal is received

Signal: End Game on PAUL-DS

☐ Deactivate at: 00:00:00

☐ Keep active when switching playlists

☐ Always execute this action

☐ Allow execution on standby systems

Workflow: End Baseball

☐ Estimated length:

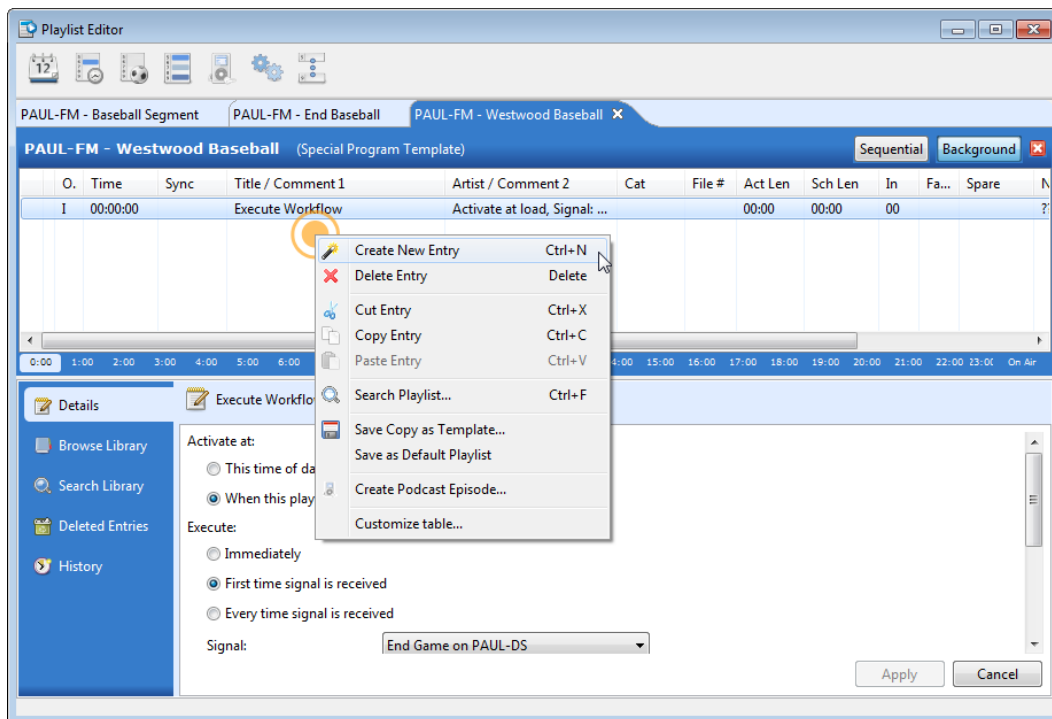
OK Cancel

Field	Description
Activate at:	Select the option to activate When this playlist loads .
Execute:	If you are using an end-of-game closure, <i>select</i> the option to execute the First time signal is received and select the end-of-game closure from the drop-down box.
Keep active when switching playlists	Leave this option un-checked.
Always Execute this Action	Check this option.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
Workflow	From the drop-down list, select the Workflow you just created to end the special program.
Estimated Length	Leave this parameter blank.

If you are not using a closure to signal the end of the special program, this Workflow may be inserted as the last element in the Sequential playlist instead of in the Background playlist.

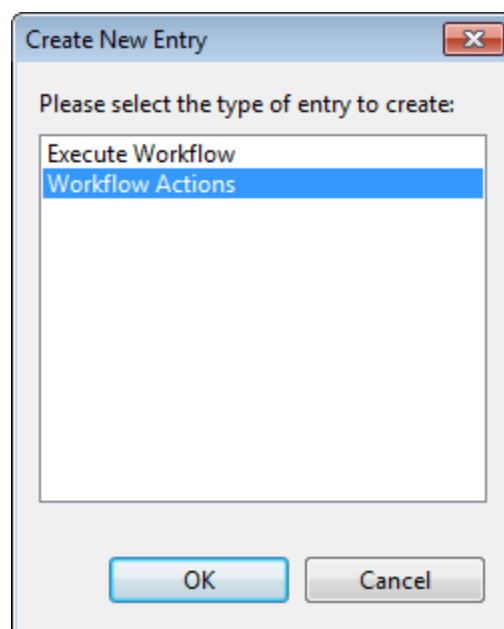
15

To add Legal IDs or other media assets that will fire by GPI, *right-click* in the **Playlist** pane with the **Background** option selected in the top-right corner and **select Create New Entry**.



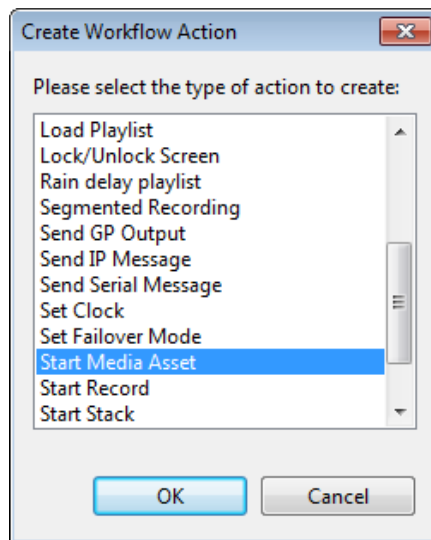
16

Select the option for **Workflow Actions** and *click OK*.



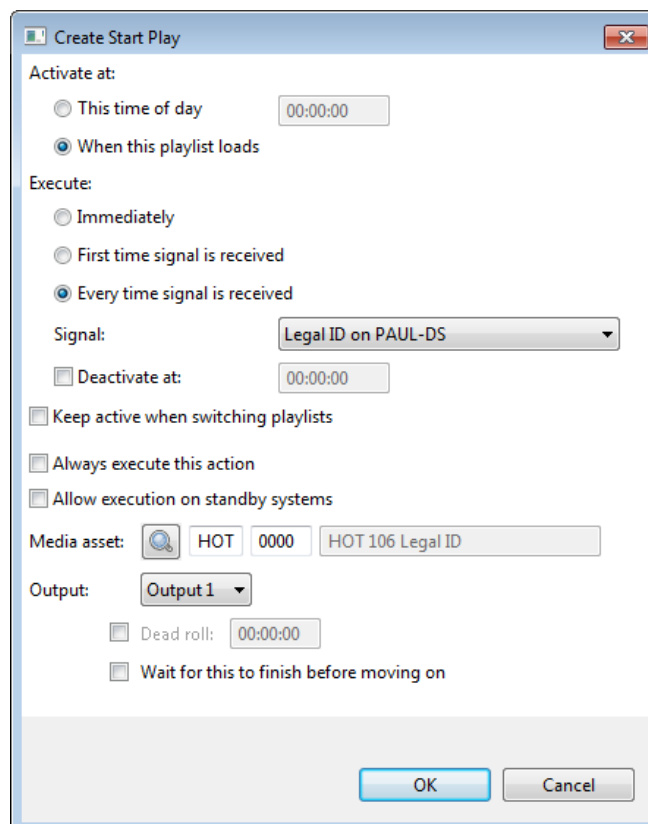
17

Select the option for **Start Media Asset** and click **OK**.



18

Enter the details for this [Start Play](#) entry. When all parameters have been set, click **OK**. See [table on next page](#) for more information about each parameter.



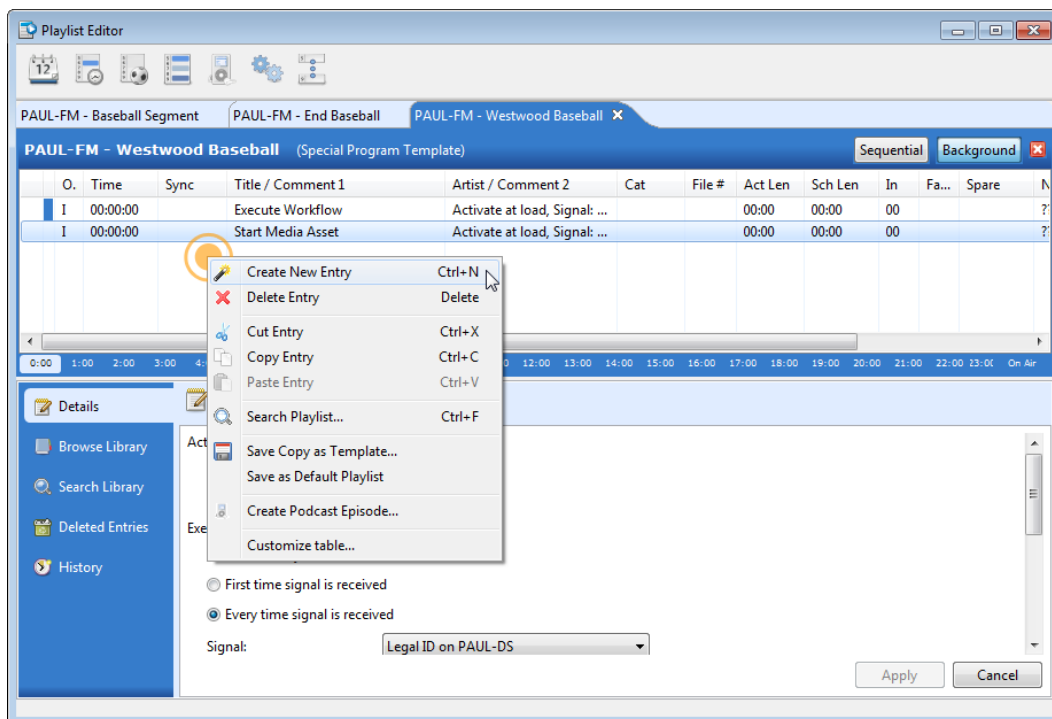
Field	Description
Activate at:	Select the option to activate When this playlist loads .
Execute:	Select the option to execute Every time signal is received and select the closure that will fire this media asset from the drop-down box.
Keep active when switching playlists	Leave this option un-checked.
Always Execute this Action	Leave this option un-checked.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
Media Asset	Either <i>type</i> a Category in the first field and a valid Media Asset number in the second field, or click the magnifying glass button and search for the Media Asset to play.
Output	From the drop-down list, <i>select</i> the output to use when playing this media asset.
Wait for this to finish...	Leave this option un-checked.

19

If you have additional media assets for this Special Program, repeat step 15-18 for each media asset.

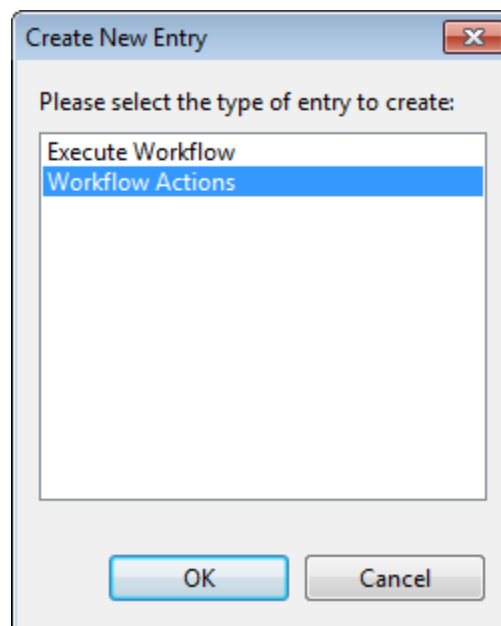
20

Optionally, you may add provisions for rain delays. With the **Background** option selected in the top-right corner, right-click in the **Playlist** pane and select **Create New Entry**.



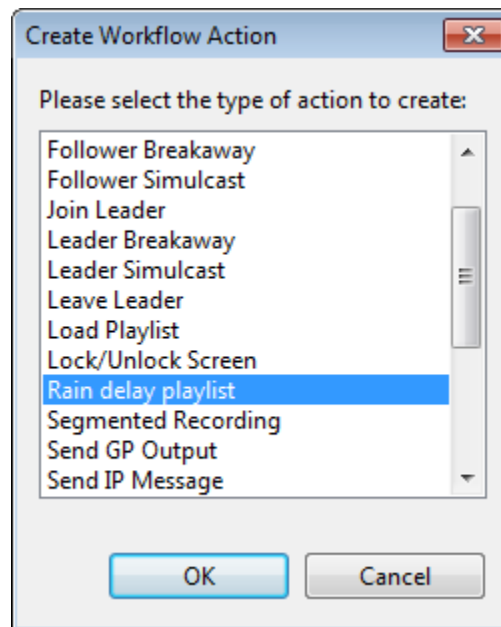
21

Select the option for **Workflow Actions** and click **OK**.



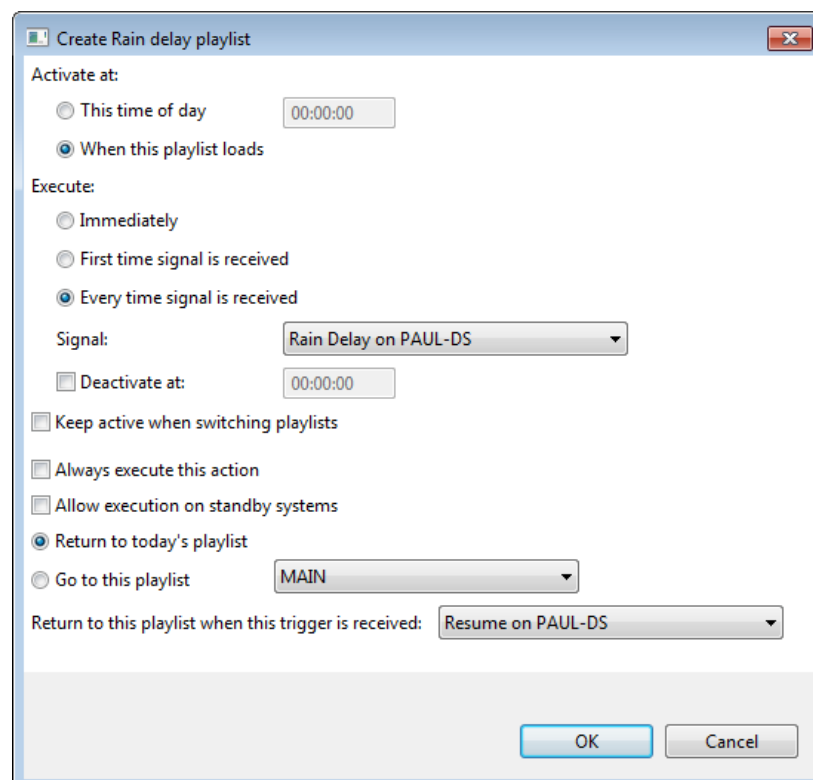
22

Select the option for **Rain Delay Playlist** and click **OK**.



23

Enter the details for this **Rain Delay Playlist** entry. When all parameters have been set, click **OK**. See table on next page for more information about each parameter.



Field	Description
Activate at:	Select the option to activate When this playlist loads .
Execute:	Select the option to execute Every time signal is received and select the closure that will signal the Rain Delay from the drop-down box.
Keep active when switching playlists	Leave this option un-checked.
Always Execute this Action	Leave this option un-checked.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
Action option	<p>The Rain Delay action can be set to:</p> <ul style="list-style-type: none"> Return to the current time in the daily playlist until the game resumes using the Return to today's playlist option Launch a new Special Program or a regular template using the Go to this playlist option. All templates for this station will be available in the Go to this playlist selection, including the current special program. If you use this option, you must create a separate Rain Delay template.
Return trigger	From the drop-down box, select the GPI that will trigger the return to this Special Program.

Schedule the Special Program

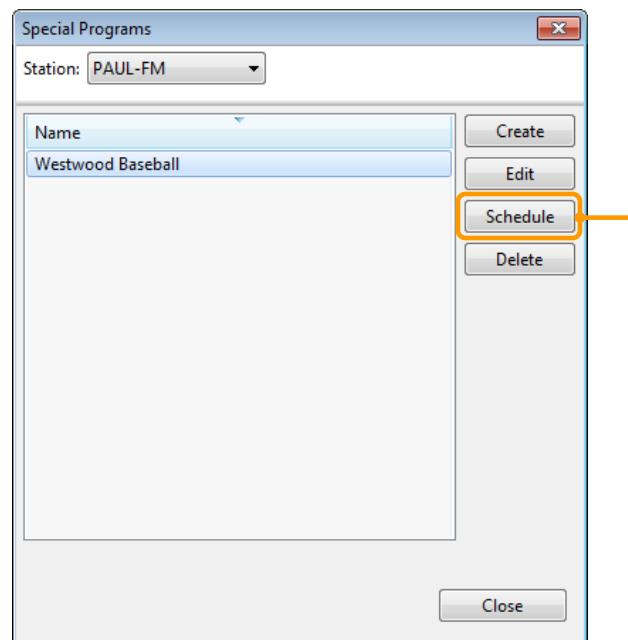
When you create a [Scheduled Special Program](#), you are scheduling separate, editable instances of the program using the same template. These instances will be added to the daily playlist when needed.

1

To create scheduled instances of our Special Programs template, either return to the main Playlist Editor launch screen and *select* **Special Programs**, or *click* the **Special Programs** button on the Playlist Editor menu bar.

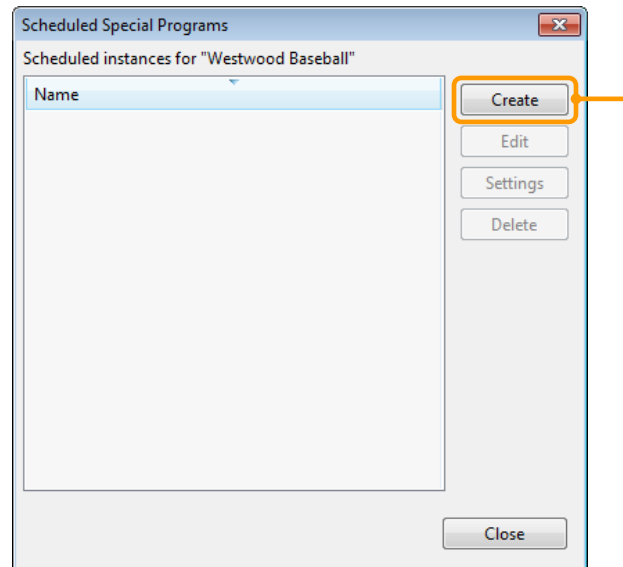
2

Select the correct station from the drop-down list and the desired Special Program template and *click* **Schedule** to schedule a Special Program template.



3

On the Scheduled Special Programs screen, *click* **Create**.



4

Type a descriptive **name** for the scheduled instance.

If you only have one instance per day, you could use the day of the week as the name

5

If you used Merge Points in the Special Program template, *click* the option to **Automatically Apply Traffic**.

If you manually added traffic to the Special Program template, or are going to add it directly to the scheduled instance, click "OK" to save the scheduled instance and go to the next section on Editing Scheduled Special Programs.

Scheduled Special Program Settings

Name:

☒ Automatically apply traffic from:

SUN	MON	TUE	WED	THU	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Start hour: End hour:

Select the Month, date, and Year of the traffic file to use. Type the **Start** and **End hour** range from which traffic will be merged with this scheduled instance of the Special Program.

Note that the traffic file does not have to exist for this instance to be scheduled. The system will merge the traffic when the file becomes available.

Click **OK** to save settings, then *click* **Close** to exit the Scheduled Special Programs screen.

If you have more traffic in the file than scheduled breaks in the Special Program, the last break will be overfilled. Please be sure to review the scheduled Special Program before airtime ([see page 356](#)).

Inserting the Scheduled Special Program

Most Special Programs are based on closures, so they are scheduled in the regular playlist as a background event using the [Load Playlist](#) workflow action. If the Special Program is to be loaded based on time it can instead be added to the [Sequential](#) playlist.

1

Launch Playlist Editor and *select* the **Playlists** option.

2

Select the correct **station** from the drop-down list and *double-click* on the desired **date**.

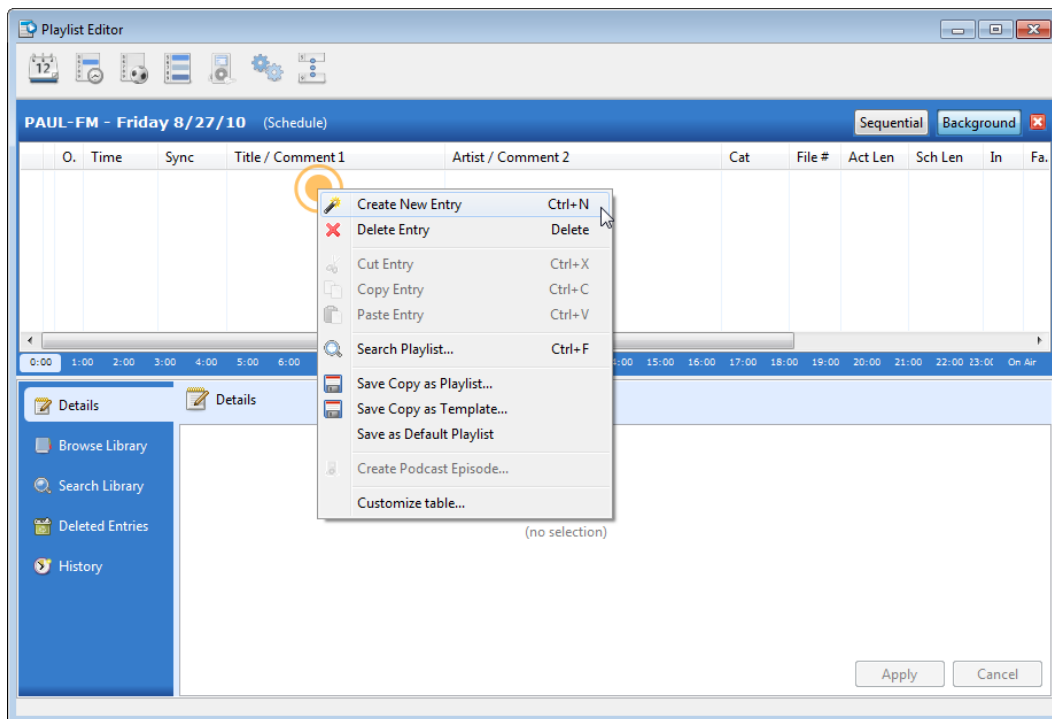
The screenshot shows a software window titled "Open Playlist". At the top, there is a "Station:" label followed by a dropdown menu currently showing "PAUL-FM". Below this is a calendar interface for the month of "August" in the year "2010". The calendar is a grid with days of the week (SUN, MON, TUE, WED, THU, FRI, SAT) as column headers. The dates are as follows:

SUN	MON	TUE	WED	THU	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

The date "5" is highlighted with a thick black border. The date "27" is highlighted in green. At the bottom right of the window is a "Close" button.

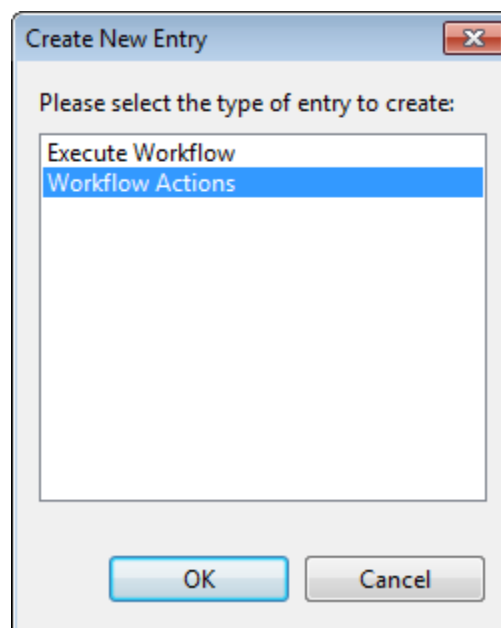
3

With the **Background** option selected in the top-right corner, *right-click* in the **Playlist** pane and **select Create New Entry**.



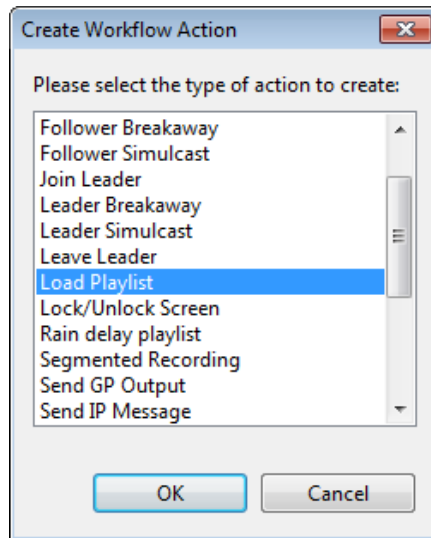
4

Select the option for **Workflow Actions** and *click OK*.



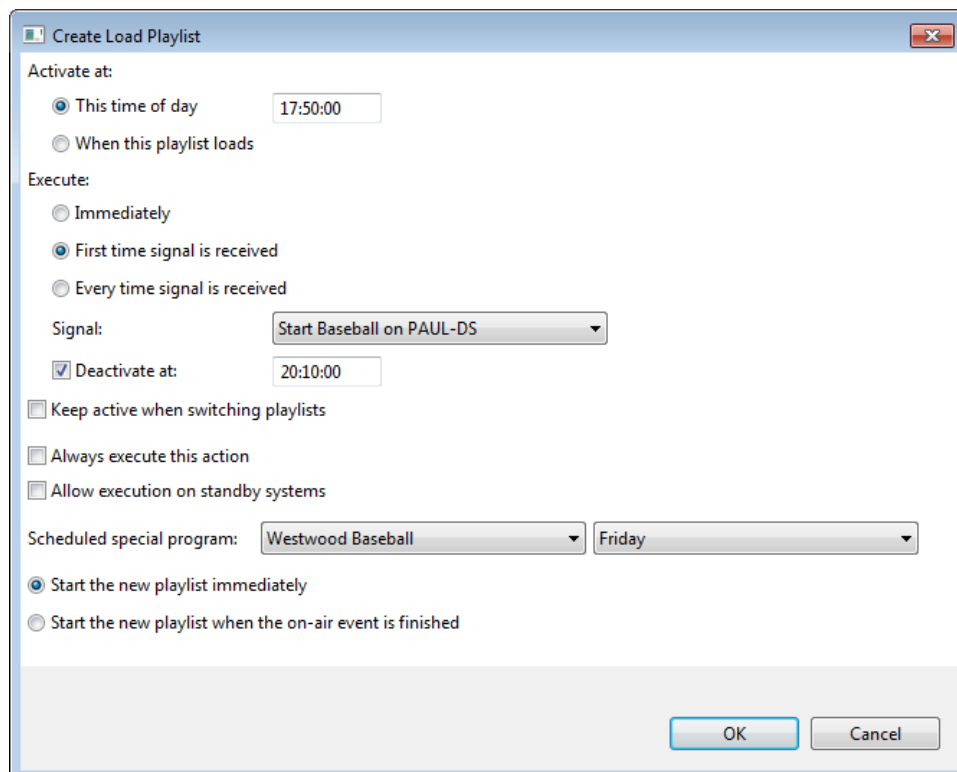
5

Select the option for **Load Playlist** and click **OK**.



6

Enter the details for this **Load Playlist** entry. When all parameters have been set, click **OK**. See table on next page for more information about each parameter.



Field	Description
Activate at:	Select the option to activate at This time of day . Type a time (in HH:MM:SS format) that is a few minutes before you expect the Special Program to start.
Execute:	<p>Select the option to execute Workflow Action the First time signal is received and select the closure that will signal the start of the event from the drop-down box.</p> <p>Also, select the option to Deactivate at this time of day. Type a time (in HH:MM:SS format) that is a few minutes after you expect the Special Program to end.</p>
Keep active when switching playlists	Leave this option un-checked.
Always Execute this Action	Leave this option un-checked.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
Scheduled Special Program	From the first drop-down box select the Special Program . From the second drop-down box, select the Scheduled Instance of that Special Program.
Start Instructions	Select either the option to Start the playlist immediately , terminating immediately the event that is on-air when the signal is received, or to Start the new playlist when the on-air event is finished .

Adding Load and End Playlist Actions to a Hotkey for Manual Operation

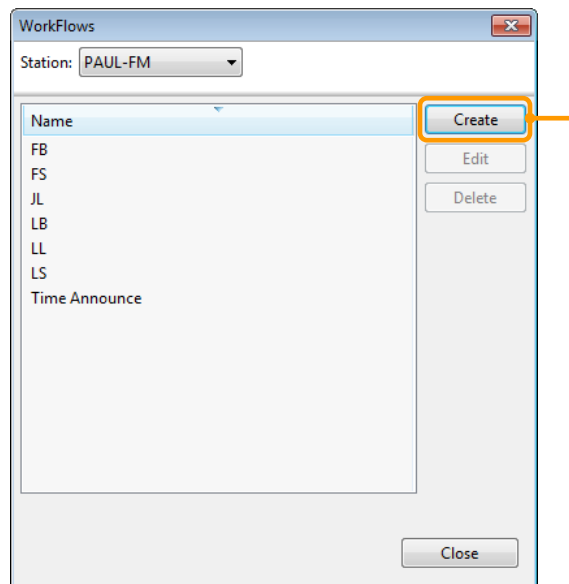
It may be desirable to load and end the Special Program manually rather than requiring or relying on a contact closure to execute the [Load Playlist](#) and [End Playlist](#) Workflow Actions. To accomplish this, the actions can be inserted into new Workflows, which can then be tied to a Workstation Hotkey button.

1

Create the [Load Playlist](#) Workflow. Launch Playlist Editor and *select* the **Workflows** option.

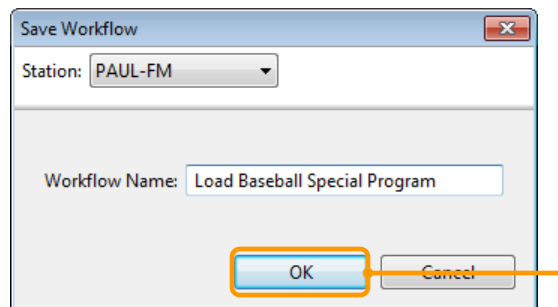
2

Select the correct station from the drop-down list and *click* **Create** to create a new Workflow.



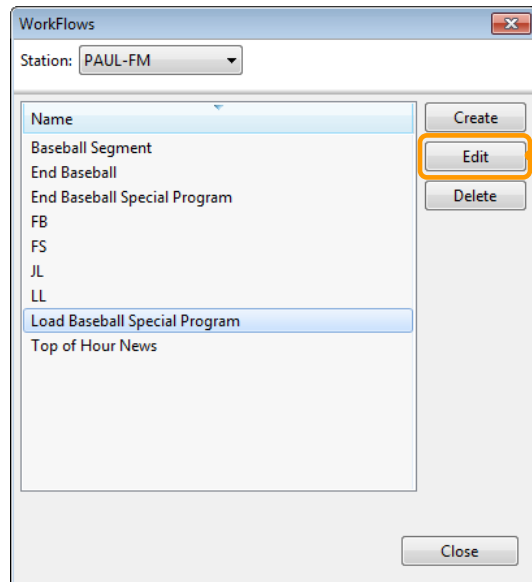
3

Type a **unique name** for this new Workflow and *click* **OK**.



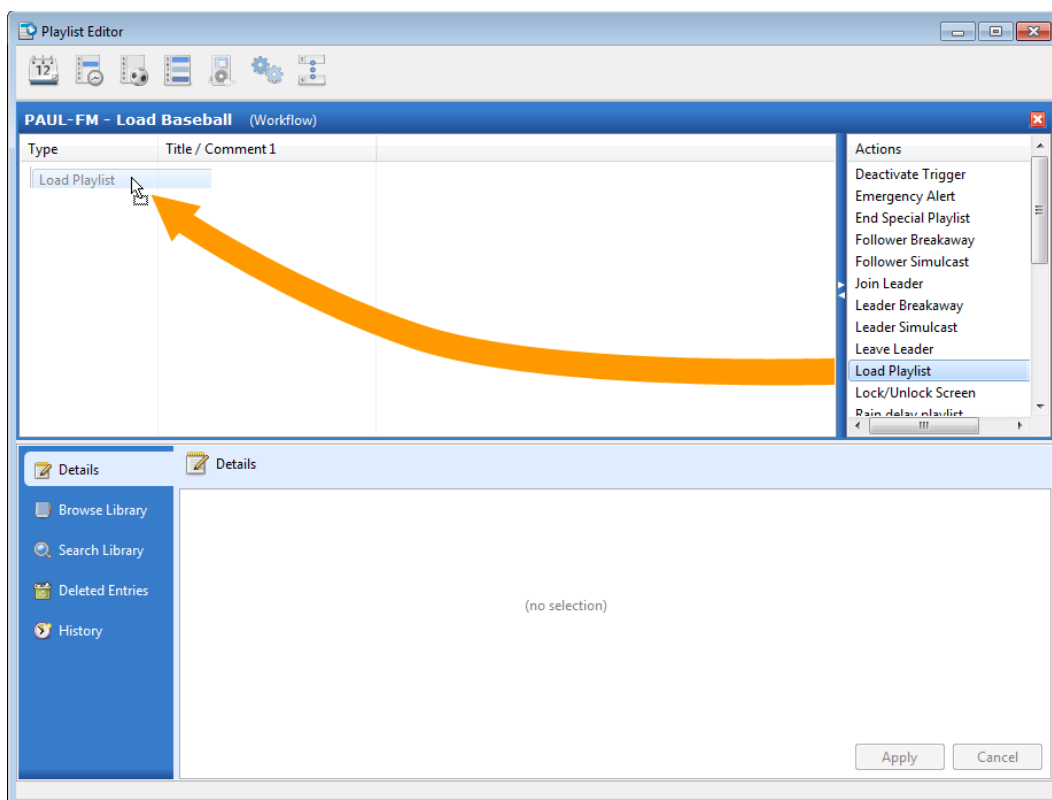
4

Double-click on the new **Workflow**, or select the **Workflow** and click **Edit**.



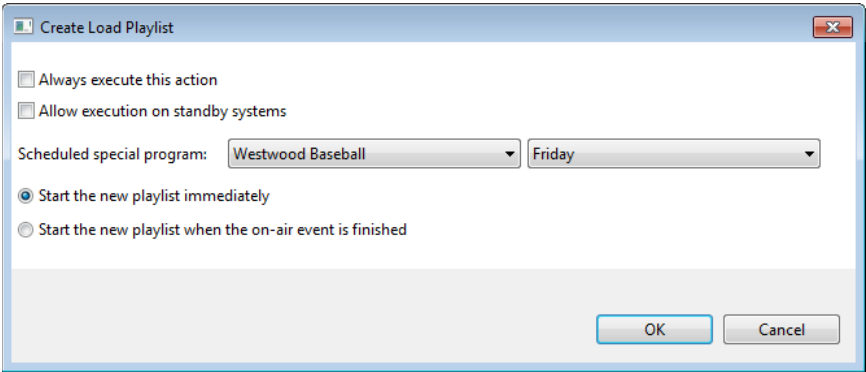
5

From the list of available Workflow Actions, *select* and drag in a **Load Playlist** action.



6

Enter the details for this [Load Playlist](#) entry. When all parameters have been set, *click* **OK**.



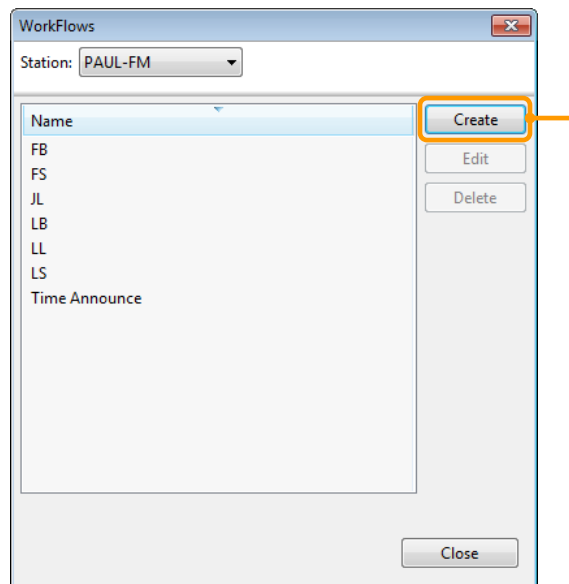
Field	Description
Always Execute this Action	Leave this option un-checked.
Allow Execution on Standby Systems	When the system is in Standby mode, all background events are ignored unless this setting is checked.
Scheduled Special Program	From the first drop-down box <i>select</i> the Special Program . From the second drop-down box, <i>select</i> the Scheduled Instance of that Special Program.
Start Instructions	<i>Select</i> either the option to Start the playlist immediately , terminating immediately the event that is on-air when the signal is received, or to Start the new playlist when the on-air event is finished .

7

Create the [End Playlist](#) Workflow. Either return to the main Playlist Editor launch screen and *select* **Workflows**, or *click* the **Workflows** button on the Playlist Editor menu bar.

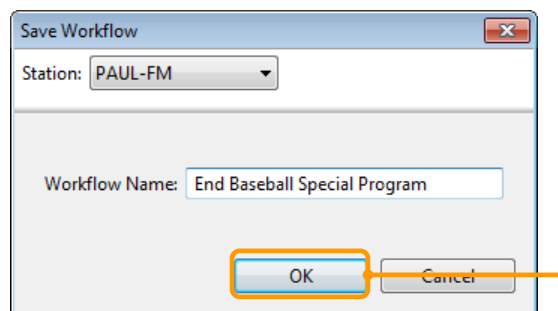
8

Select the correct station from the drop-down list and *click* **Create** to create a new Workflow.



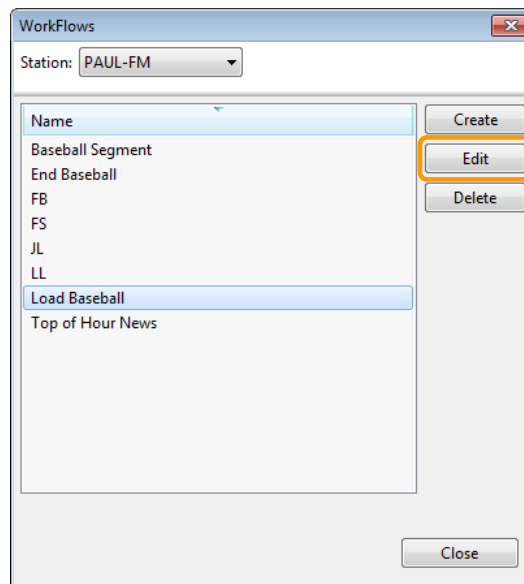
9

Type a **unique name** for this new Workflow and *click* **OK**.



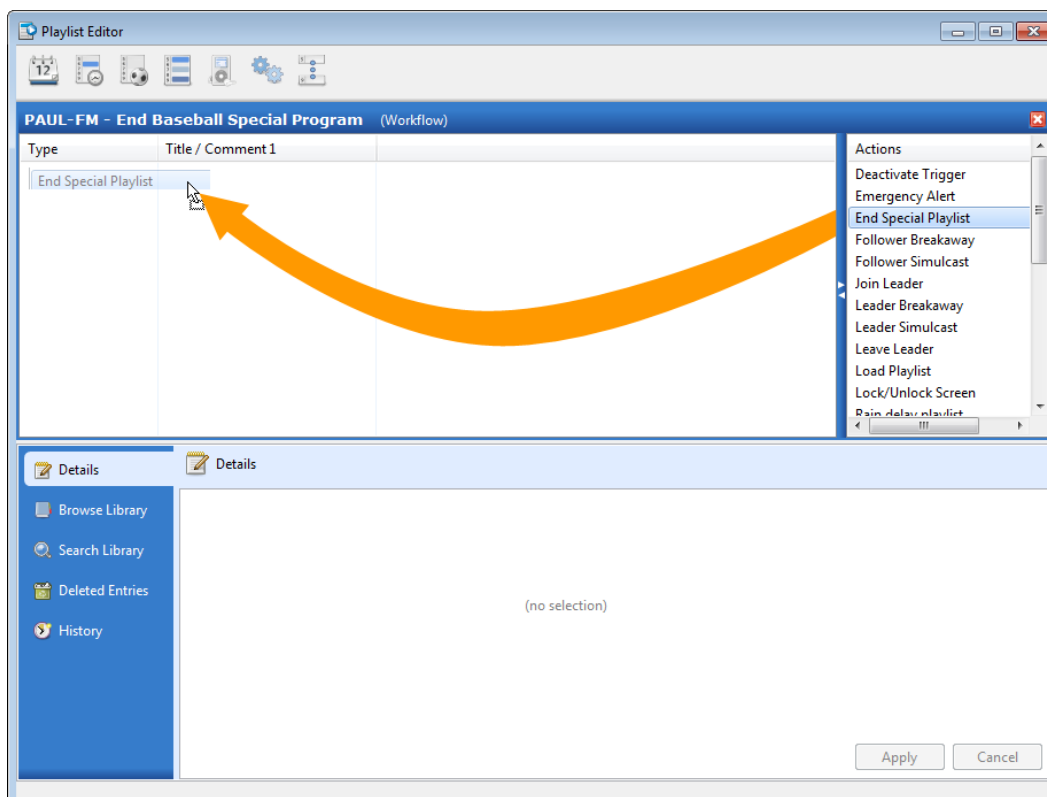
10

Double-click on the new **Workflow**, or select the **Workflow** and click **Edit**.



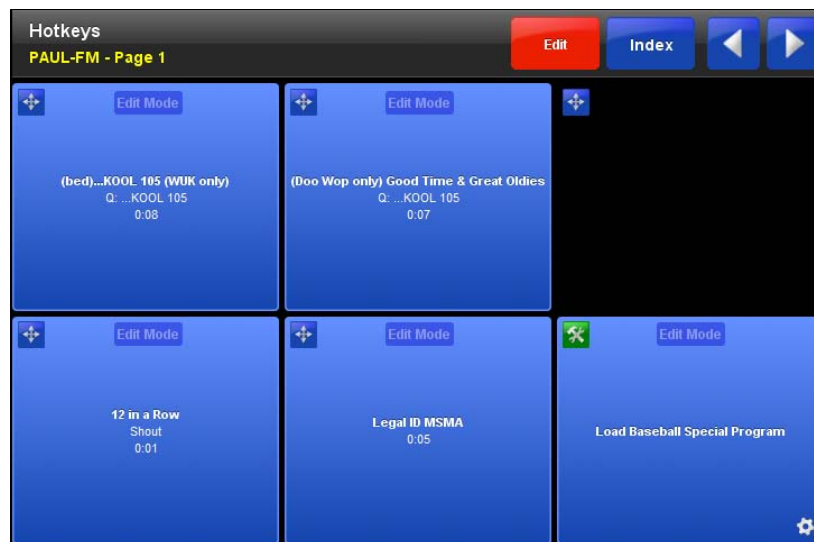
11

From the list of available Workflow Actions, select and drag in an **End Special Playlist** action.



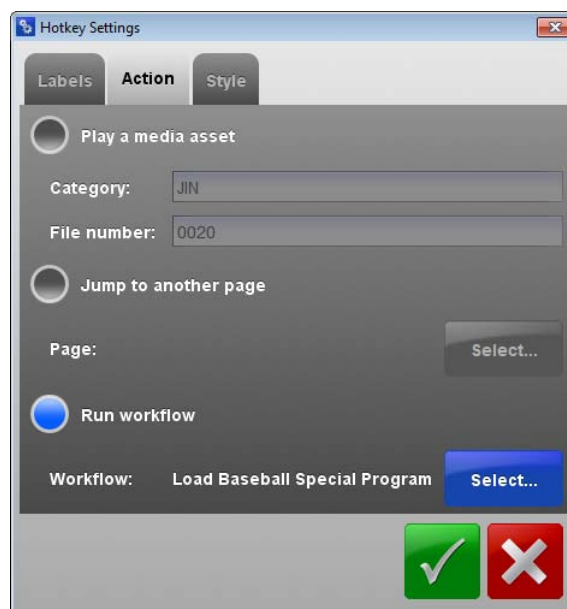
12

On the Workstation Hotkey Widget, *click* the **Edit** button. *Click* the **Configure icon** on the button that will host the [Load Playlist](#) Workflow.



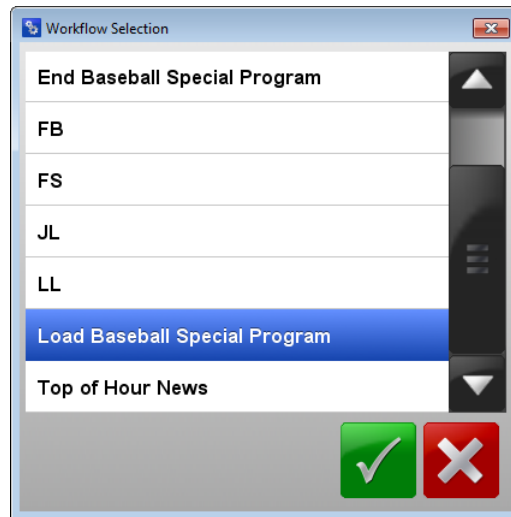
13

Click on the **Action** tab. Change the function of this Hotkey button from [Play a media asset](#) to [Run Workflow](#). *Click* **Select**.



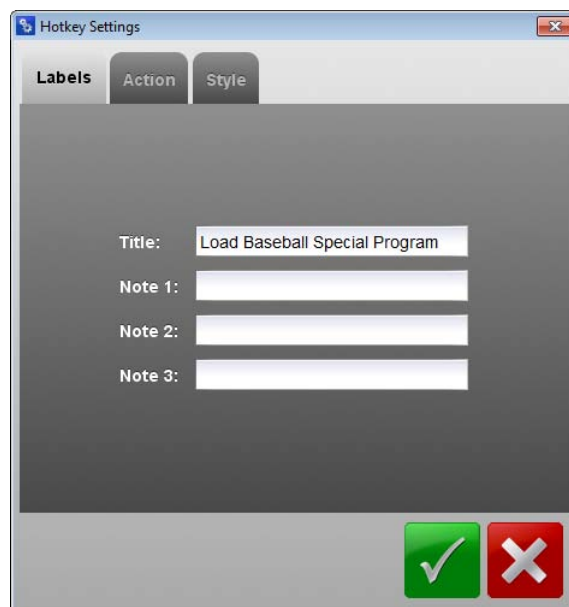
14

From the list of available Workflows, *select* the **Load Playlist** Workflow and *click* the green **Check** button.



15

Optionally, click on the Labels tab and modify the title that will appear on the button caption. The appearance of the button can also be changed on the Style tab. When all desired changes have been made, *click* the green **Check** button.

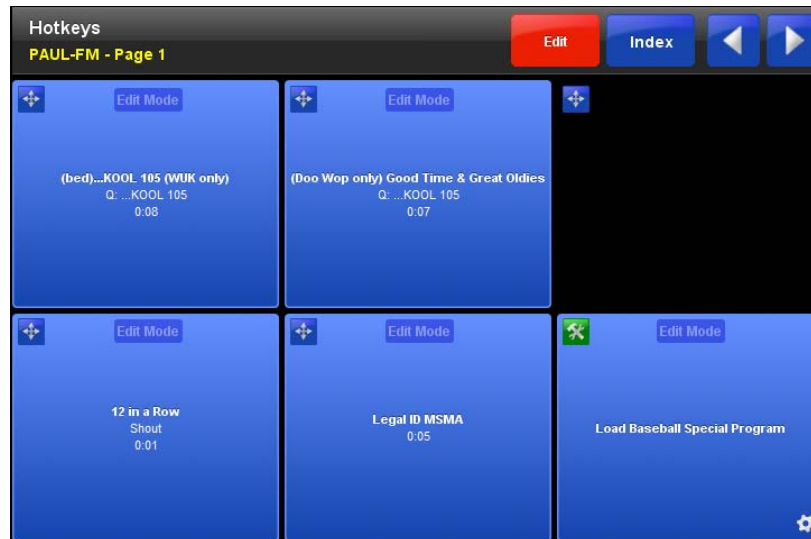


16

Repeat the process to assign the [End Special Playlist](#) Workflow to a Hotkey button.

17

When both Workflows have been assigned, exit Edit mode by *clicking* again on the **Edit** button.



Editing a Scheduled Special Program

You can review and edit the Scheduled Special Program without affecting the original Special Program template.

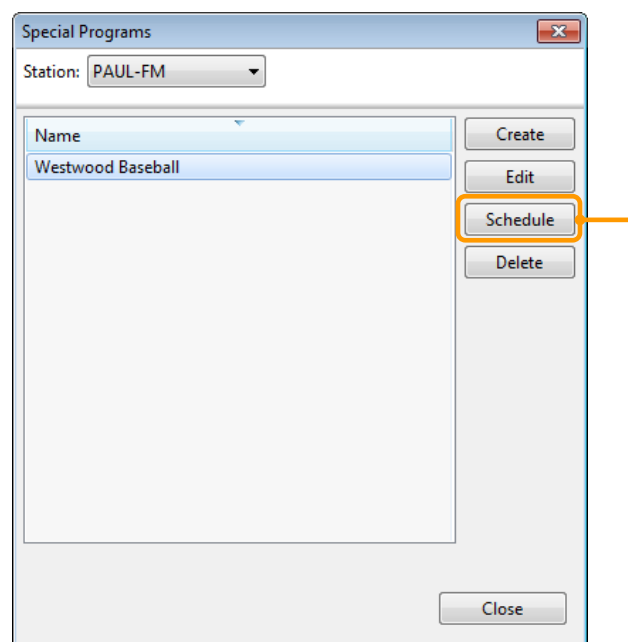
If you have added traffic using the [Automatically Apply Traffic](#) setting, be sure to review all spot blocks for accuracy. If a block was not filled all the way, you may want to manually add a spot, or make sure you are using the Airtime-fill Segment Ruleset with the Merge Points.

1

To create scheduled instances of our Special Programs template, either return to the main Playlist Editor launch screen and *select* **Special Programs**, or *click* the **Special Programs** button on the Playlist Editor menu bar.

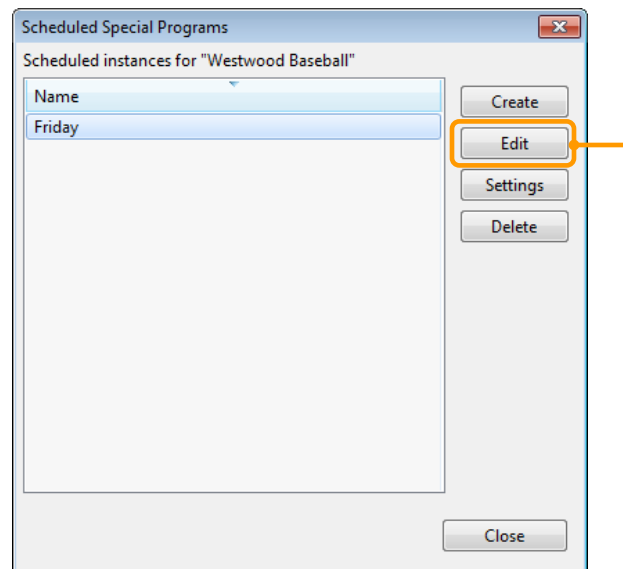
2

Select the correct station from the drop-down list and the desired Special Program template and *click* **Schedule** to edit an existing Scheduled Instance of a Special Program.



3

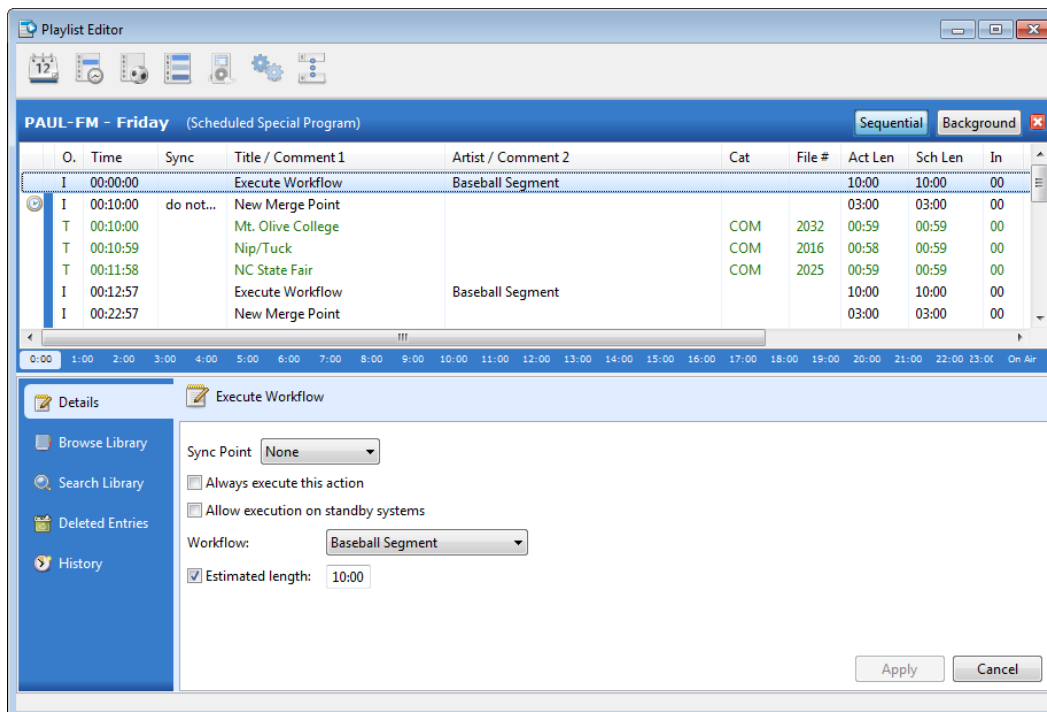
On the Scheduled Special Programs screen, *click* the **Scheduled Instance** you wish to edit and *click* **Edit**.



If instead you want to change the traffic settings for the scheduled instance, *click* **Settings**.

4

Review and edit the Scheduled Instance of this Special Program.



If necessary, add spots to an under-filled break using the [Search Library](#) or [Browse Library](#) options at the bottom of Playlist Editor. Keep in mind that these events are sequential and overfilling the spot block will offset the rest of the broadcast.

If the traffic schedule is changed, any special program using that traffic schedule may also need to have its contents changed too.

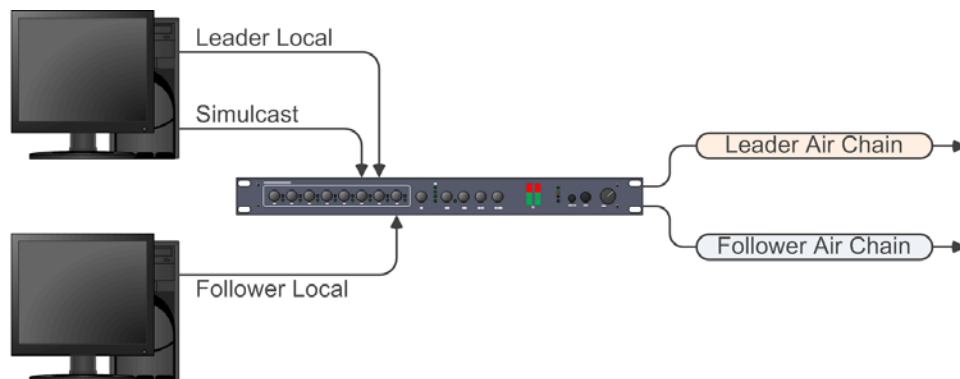
Make sure you are editing the Scheduled Special Program and not the actual Special Program template. To verify, look at the name in the Playlist Editor tab bar. If you are editing the Special Program template, the banner will display the Station Name, the Special Program Name and the text [\(Special Program Template\)](#).

If you are editing a scheduled instance of the Special Program, the banner will display the Station Name, the Scheduled Instance Name and the text [\(Scheduled Special Program\)](#).

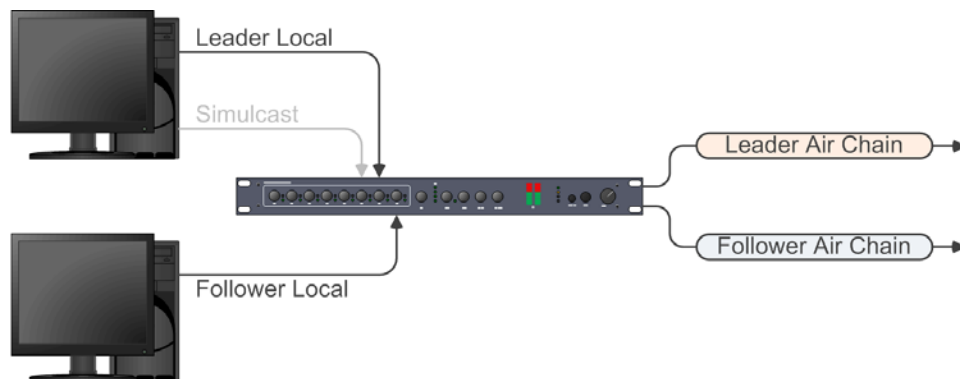
Leader-Follower

Leader-Follower functionality allows two or more stations to share programming. In a typical configuration a Leader station will supply simulcast audio, with a Follower station breaking away from the simulcast to play an alternate and independent set of commercials. Applications include web streams where terrestrial commercial content must be replaced, or translator stations where commercial inventory on the second station is sold independently in its own market.

During **Simulcast** segments, program audio from the Leader station is routed through a switcher to the air chain and transmitter of both the Leader and Follower stations.



During **Breakway** segments, independent content plays back through dedicated Local audio channels. The Follower sends a switcher command to mute the program audio from the Leader, and routes Leader Local audio and Follower Local audio to the correct air chain. Once the breakaway is over, the Follower executes a Workflow setting the switcher back to its simulcast configuration.



Leader-Follower includes several advanced features. Please contact your support organization for assistance with configuring Leader-Follower when a Follower doesn't share a Central Server with the Leader, or for use with profanity delays.

This document will walk through configuring the most common type of Leader-Follower system, where the Leader station and Follower station are simulcast all day with split commercial breaks, playing back from the same computer. This isn't the only configuration possible. The Follower can be on a separate computer across the room, across the hall, across town or in a different time zone.

Leader-Follower Workflow Overview

Workflow/Workflow Action	Description	Notes
Follower Breakaway Workflow	Indicates a period when a Follower will break away from the Leader to play content from the local playlist.	Automatically inserted into the Follower playlist based on the location of Leader Breakaway events in the Leader playlist.
Follower Simulcast Workflow	Indicates a period when a Follower will be simulcasting audio from the Leader. When the Follower executes this entry it will simply wait. The Stack will not advance until it receives further instruction from the Leader, until the user manually intervenes, or until a Leave Leader entry is executed.	Automatically inserted into the Follower playlist based on the location of Leader Simulcast events in the Leader playlist.
Join Leader Workflow	Indicates a period when a Follower will be connected to a Leader. More importantly, this workflow tells the Follower which Leader station to join.	Inserted into the Follower playlist at the beginning of a simulcast daypart.
Leave Leader Workflow	Indicates that the follower should disconnect from its Leader.	Inserted into the Follower playlist at the conclusion of a simulcast daypart.
Leader Breakaway	This Workflow Action indicates that Followers should break away to local programming.	Inserted automatically into the Leader playlist before Merge Points. No user configuration necessary.
Leader Simulcast	This Workflow Action indicates the point in the schedule when simulcast content resumes.	Inserted automatically into the Leader playlist after Merge Points. No user configuration necessary.

Follower Breakaway Workflow

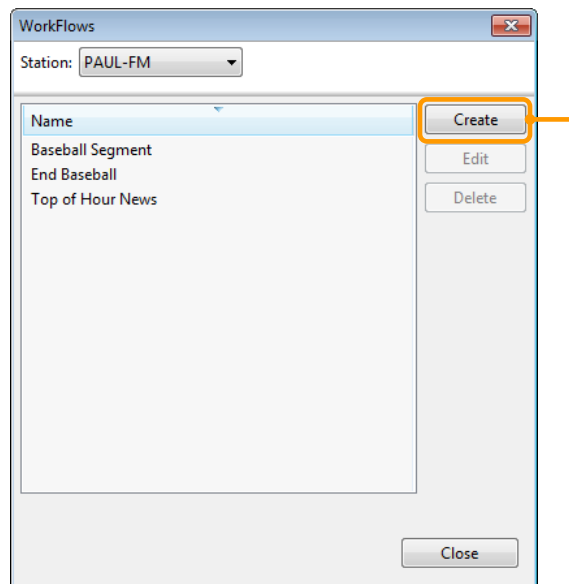
Indicates a period when a Follower will break away from the Leader to play content from the local playlist.

1

Launch Playlist Editor and *select* the **Workflows** option.

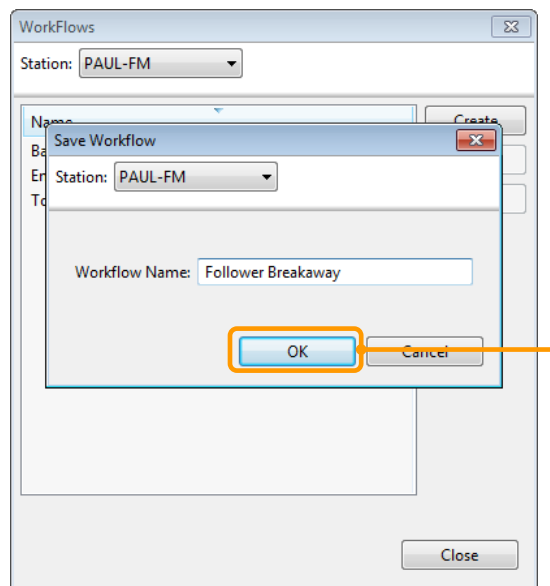
2

Select the Follower station from the drop-down list and *click **Create*** to create a new Workflow.



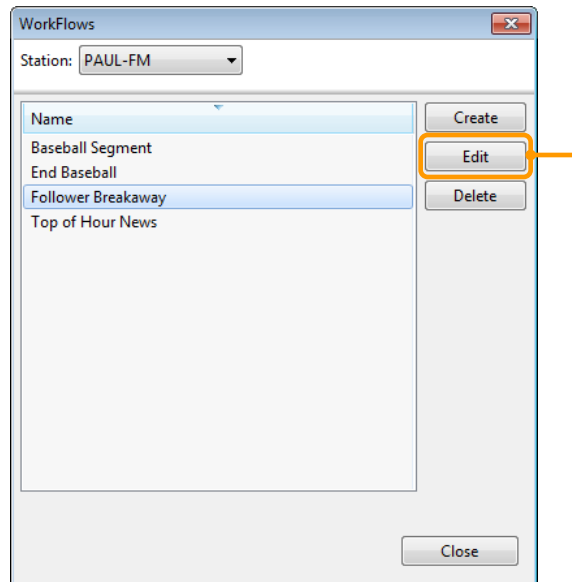
3

Type a **unique name** for this new Workflow and *click **OK***. *WideOrbit suggests a name of **Follower Breakaway***.



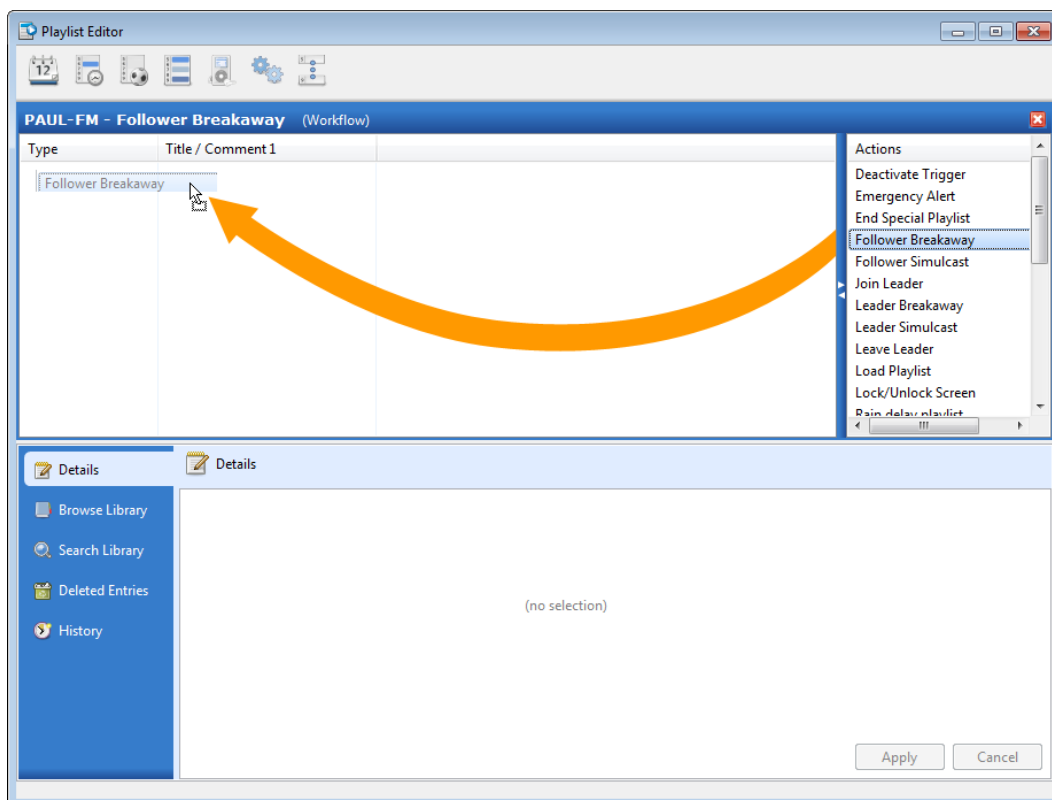
4

Double-click on the new **Workflow**, or select the **Workflow** and click **Edit**.



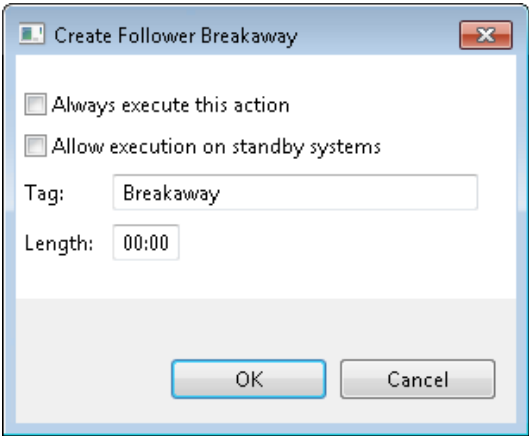
5

From the list of available Workflow Actions, select and drag in a **Follower Breakaway** Workflow Action.



6

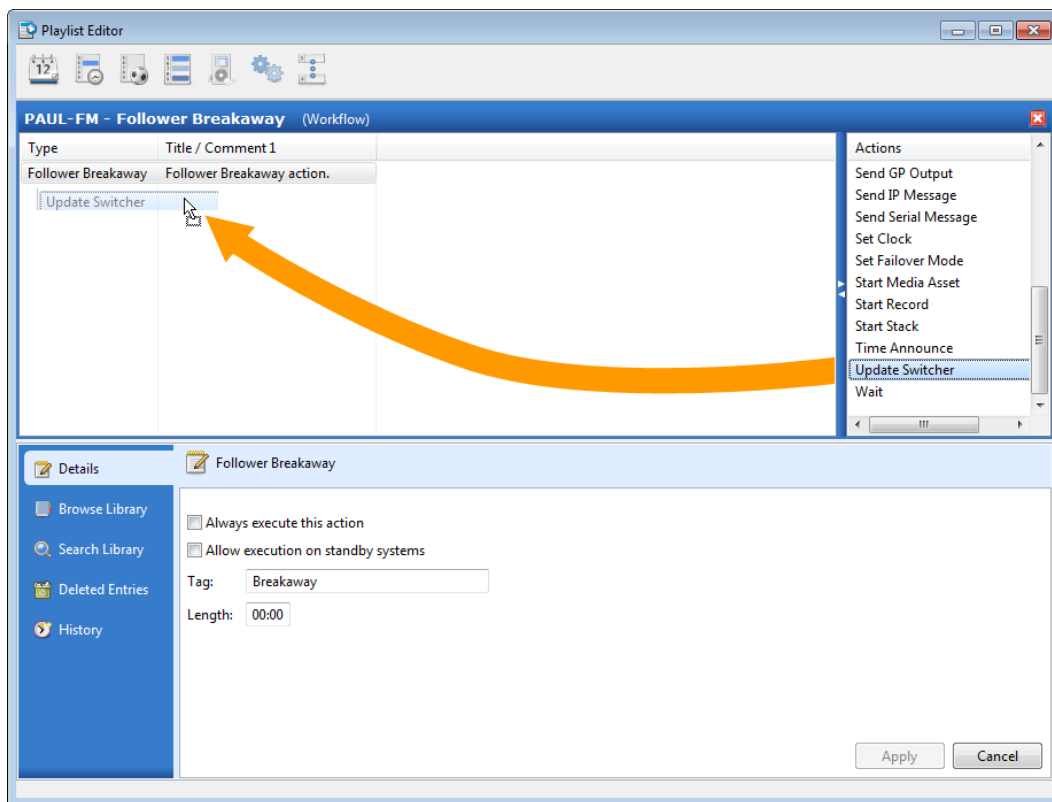
Set each option and then *click* **OK** to save your changes.



Option	Description
Always execute this action	Execute this action regardless of time or other events. This should not be enabled for this Workflow Action.
Allow execute on standby systems	This should not be enabled for this Workflow Action. Used only in Invincible Lite configurations. Contact customer support for more information.
Tag	Used as part of the Automatic Follower Scheduling function. We recommend <i>typing</i> a value of Breakaway . Keep this value written down somewhere nearby. You must reference it exactly when scheduling the Leader Breakaway Workflow Action.
Length	For future development use. Leave this field blank.

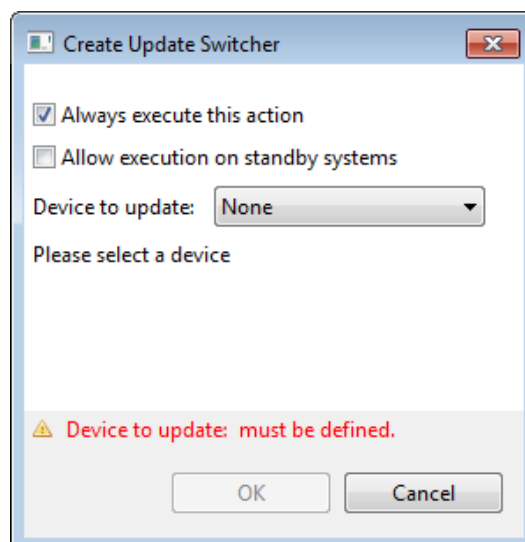
7

You may also need to update your audio switcher. From the list of available Workflow Actions, *select* and drag in an **Update Switcher** Workflow Action.



8

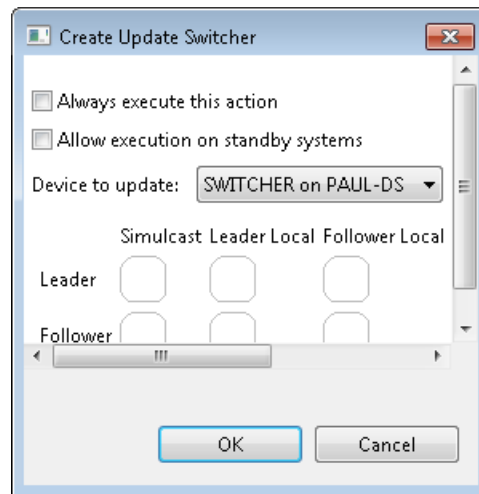
Begin to enter the details required to turn off the Leader/Simulcast audio. *See table on next page for more information about each parameter.*



Field	Description
Always Execute This Action	Un-check this option.
Allow Execution on Standby Systems	Leave this option un-checked unless you are running Invincible Lite.
Device to Update	From the drop-down list, select the device the audio source is wired to.

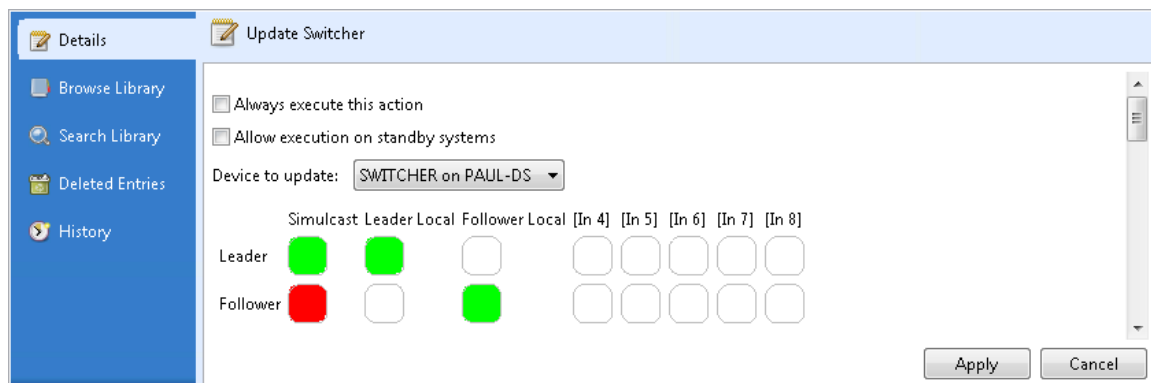
9

After selecting the [Device to Update](#), you will see the Input/Output grid.



You can set the Input and Output immediately, or simply *click* OK without making any selections. The Workflow Action will be added and you will see the Input/Output grid in Playlist Editor's Details area. Having some extra room can make it easier to set source and destination without having to resize the Create Update Switcher window or having to use the scroll bars.

Within the Input/Output grid, *click* the required audio **output** to turn off (turn red) the Leader/Simulcast audio channel.



Follower Simulcast Workflow

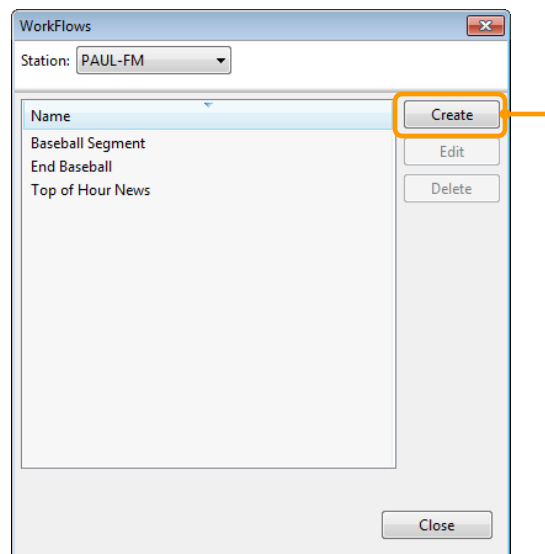
Indicates a period when a Follower will be simulcasting audio from the Leader.

1

Launch Playlist Editor and *select* the **Workflows** option.

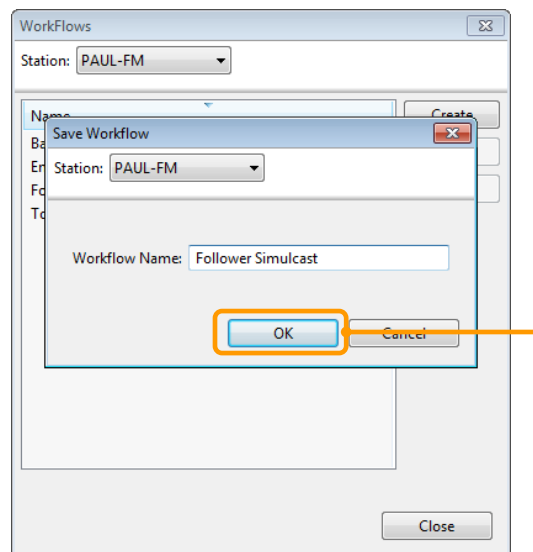
2

Select the Follower station from the drop-down list and *click* **Create** to create a new Workflow.



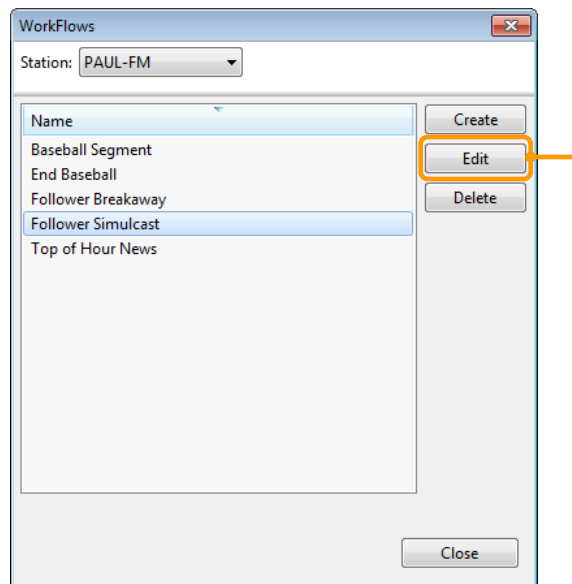
3

Type a **unique name** for this new Workflow and *click* **OK**. *WideOrbit suggests a name of Follower Simulcast.*



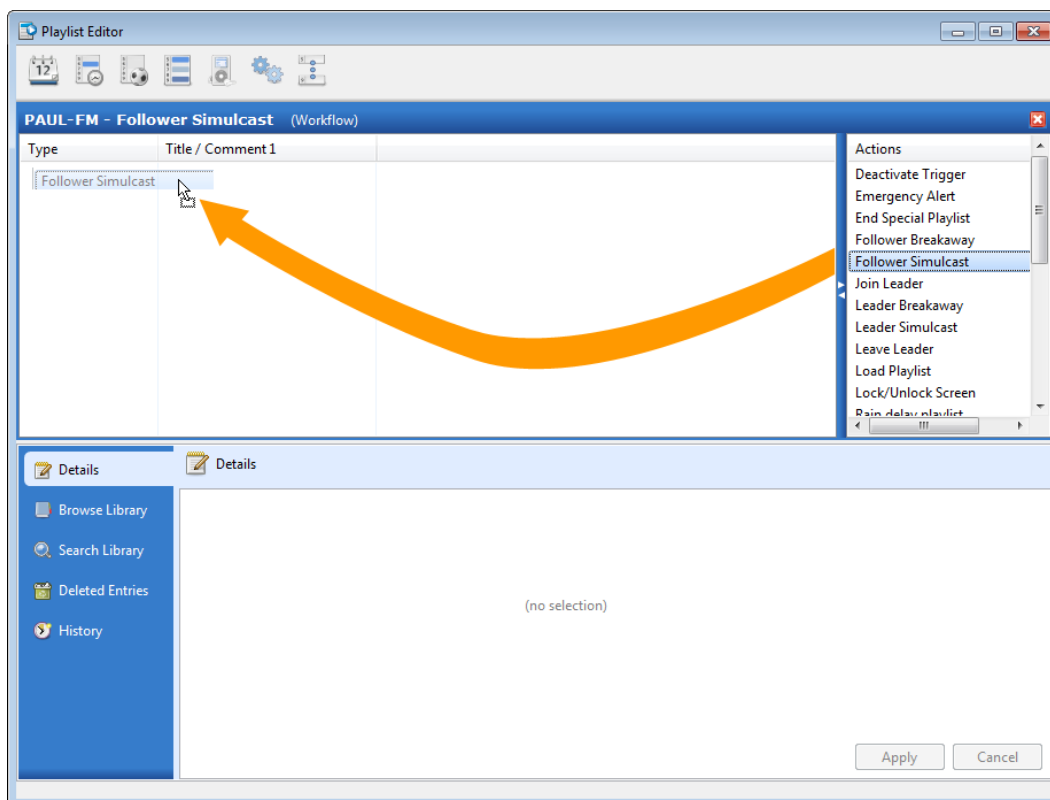
4

Double-click on the new **Workflow**, or select the **Workflow** and click **Edit**.



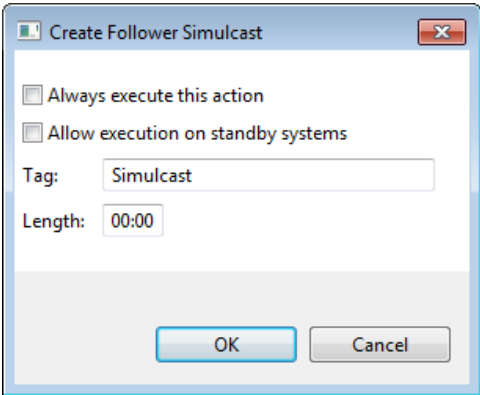
5

From the list of available Workflow Actions, select and drag in a **Follower Simulcast** Workflow Action.



6

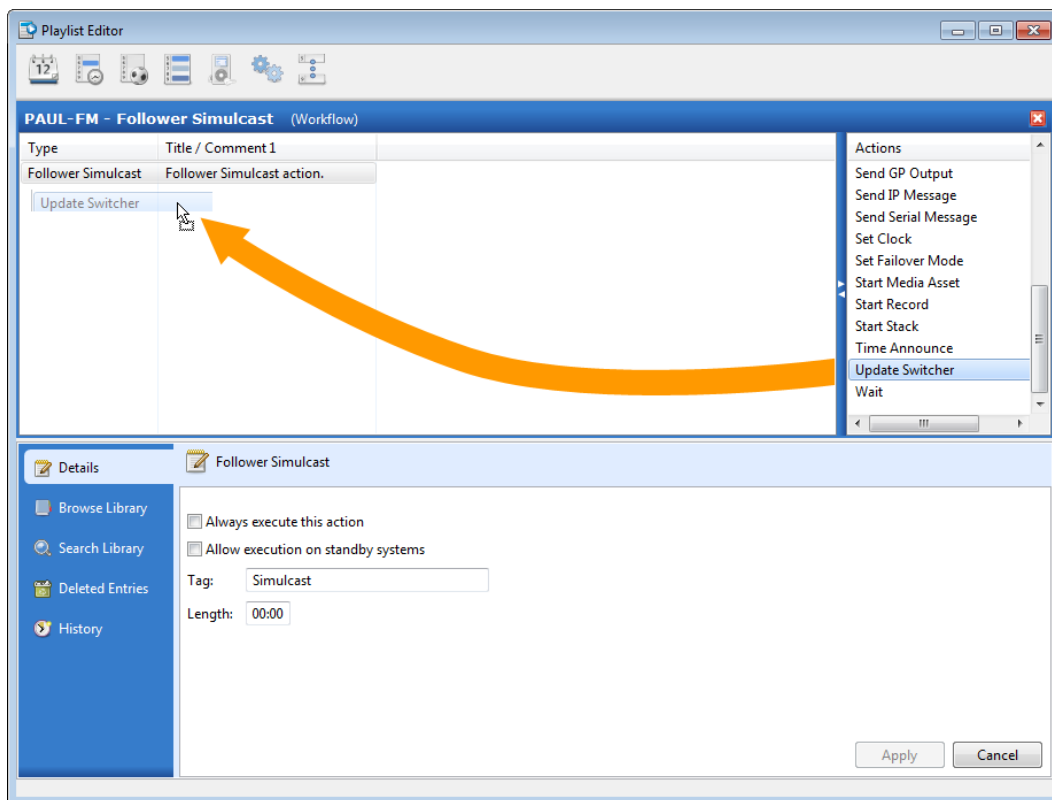
Set each option and then *click* **OK** to save your changes.



Option	Description
Always execute this action	Execute this action regardless of time or other events. This should not be enabled for this Workflow Action.
Allow execute on standby systems	This should not be enabled for this Workflow Action. Used only in Invincible Lite configurations. Contact customer support for more information.
Tag	Used as part of the Automatic Follower Scheduling function. <i>We recommend typing a value of Simulcast. Keep this value written down somewhere nearby. You must reference it exactly when scheduling the Leader Simulcast Workflow Action.</i>
Length	For future development use. <i>Leave this field blank.</i>

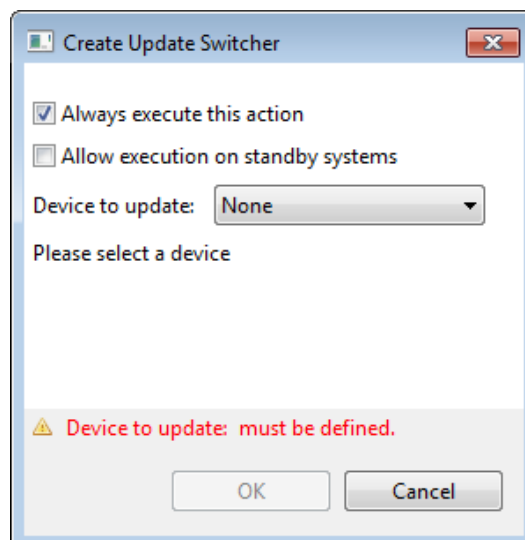
7

You may also need to update your audio switcher. From the list of available Workflow Actions, *select* and drag in an **Update Switcher** Workflow Action.



8

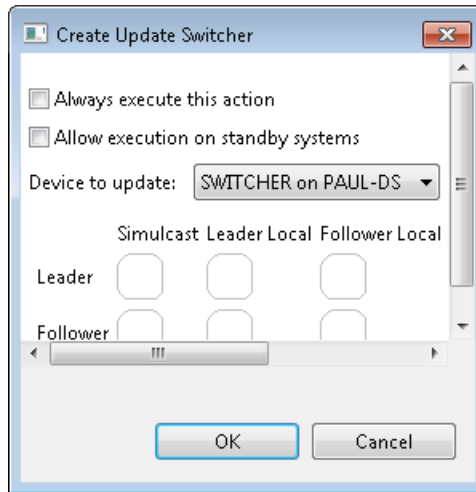
Begin to enter the details required to turn on the Leader/Simulcast audio. *See table on next page for more information about each parameter.*



Field	Description
Always Execute This Action	Un-check this option.
Allow Execution on Standby Systems	Leave this option un-checked unless you are running Invincible Lite.
Device to Update	From the drop-down list, select the device the audio source is wired to.

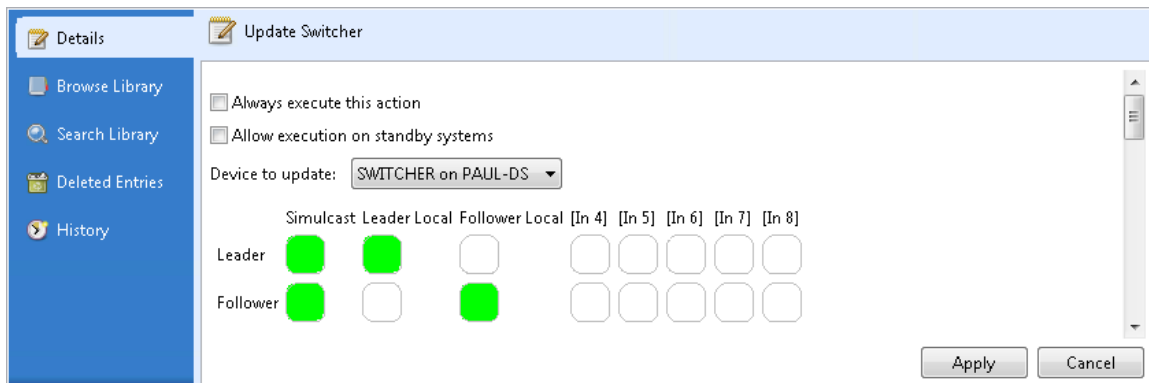
9

After selecting the [Device to Update](#), you will see the Input/Output grid.



You can set the Input and Output immediately, or simply *click OK* without making any selections. The Workflow Action will be added and you will see the Input/Output grid in Playlist Editor's Details area. Having some extra room can make it easier to set source and destination without having to resize the Create Update Switcher window or having to use the scroll bars.

Within the Input/Output grid, *click* the required audio **output** to turn on (turn green) the Leader/Simulcast audio channel.



Join Leader Workflow

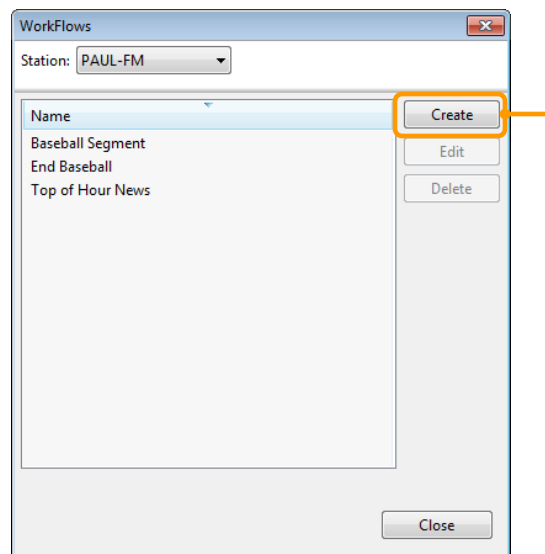
Indicates a period when a Follower will be connected to a Leader.

1

Launch Playlist Editor and *select* the **Workflows** option.

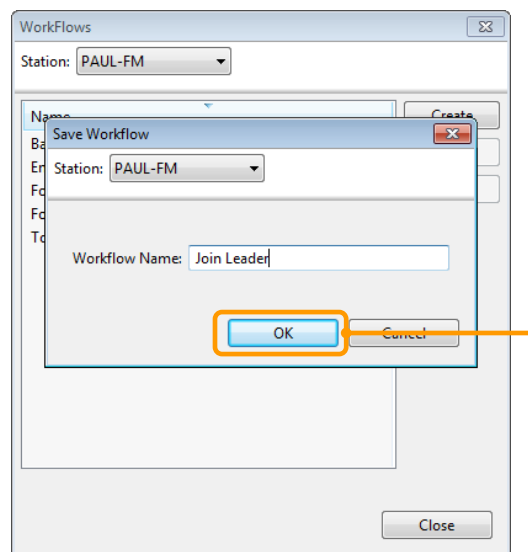
2

Select the Follower station from the drop-down list and *click* **Create** to create a new Workflow.



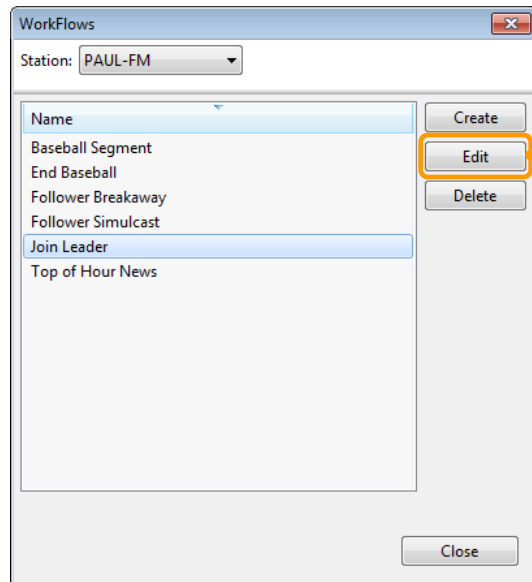
3

Type a **unique name** for this new Workflow and *click* **OK**. *WideOrbit suggests a name of Join Leader.*



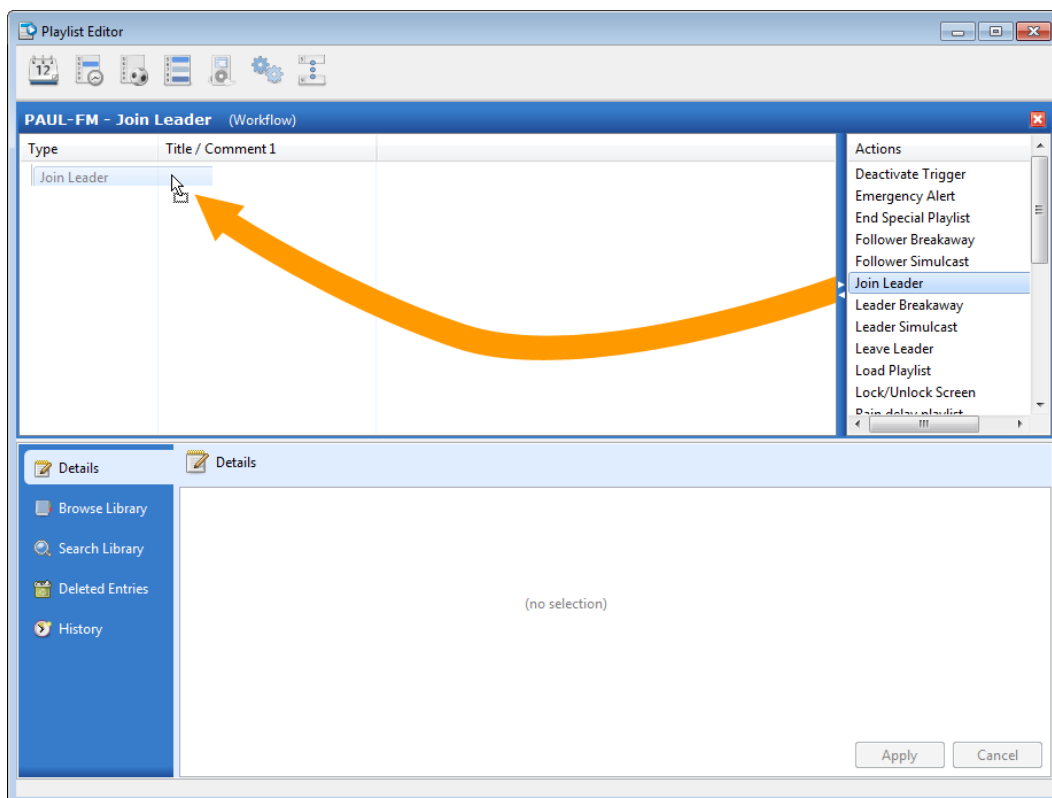
4

Double-click on the new **Workflow**, or select the **Workflow** and click **Edit**.



5

From the list of available Workflow Actions, select and drag in **Join Leader** Workflow Action.



6

Set each option and then **click OK** to save your changes.

The screenshot shows a 'Create Join Leader' dialog box with the following settings:

- ☐ Always execute this action
- ☐ Allow execution on standby systems
- Leader workstation: AIR-STUDIO7
- Radio station to follow: PAUL-FM
- Workflow to execute after split stopset: Follower Simulcast
- Workflow to execute before split stopset: Follower Breakaway
- Time offset: +00:00

Buttons: OK, Cancel

Option	Description
Always execute this action	Execute this action regardless of time or other events. This should not be enabled for this Workflow Action.
Allow execute on standby systems	This should not be enabled for this Workflow Action. Used only in Invincible Lite configurations. Contact customer support for more information.
Leader workstation	From the drop-down list, <i>select</i> the computer where the Leader Workstation is installed.
Radio station to follow	From the drop-down list, <i>select</i> the Leader Radio Station the Follower should follow.
Workflow to execute after split stopset	From the drop-down list, <i>select</i> the workflow to execute when the Follower station re-joins the Leader station after a stopset. This will be the name of your Follower Simulcast workflow.
Workflow to execute before split stopset	From the drop-down list, <i>select</i> the workflow to execute when the Follower station leaves the Leader station before a stopset. This will be the name of your Follower Breakaway workflow.
Time Offset	Used only when the Leader and Follower are in two different time zones. Unless this is the case, leave at the default setting of +00:00.

Leave Leader Workflow

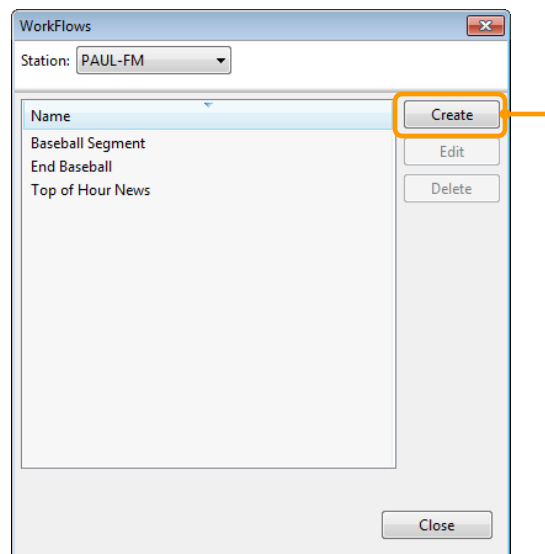
Indicates that the Follower should disconnect from its Leader.

1

Launch Playlist Editor and *select* the **Workflows** option.

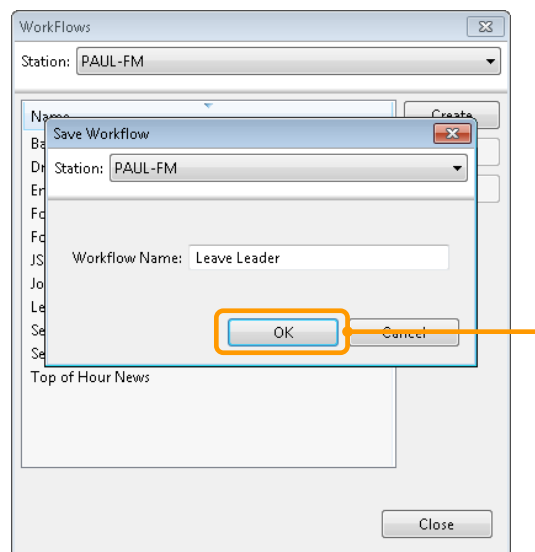
2

Select the Follower station from the drop-down list and *click* **Create** to create a new Workflow.



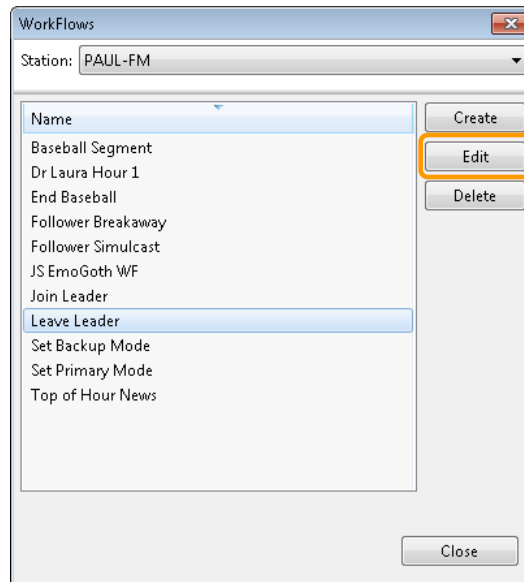
3

Type a **unique name** for this new Workflow and *click* **OK**. *WideOrbit suggests a name of [Leave Leader](#).*



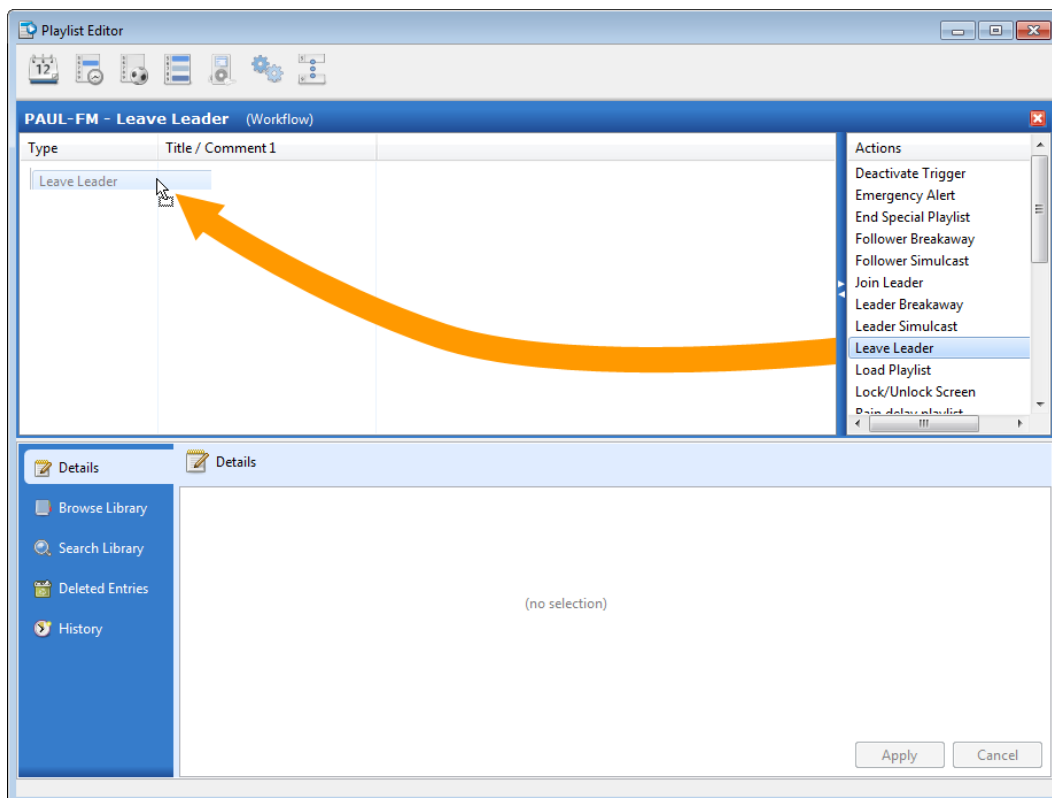
4

Double-click on the new **Workflow**, or select the **Workflow** and click **Edit**.



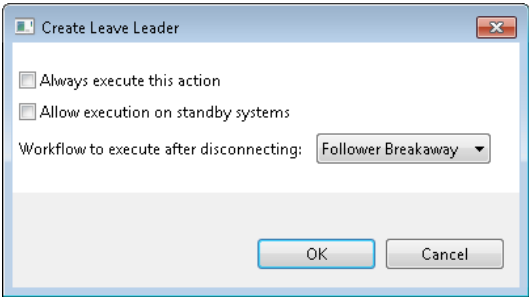
5

From the list of available Workflow Actions, select and drag in **Leave Leader** Workflow Action.



6

Set each option and then *click* **OK** to save your changes.



Option	Description
Always execute this action	Execute this action regardless of time or other events. This should not be enabled for this Workflow Action.
Allow execute on standby systems	This should not be enabled for this Workflow Action. Used only in Invincible Lite configurations. Contact customer support for more information.
Workflow to execute after disconnecting	From the drop-down list, <i>select</i> the workflow to execute when the Follower station leaves the Leader simulcast. <i>This will be the name of your Follower Breakaway workflow.</i>

Scheduling

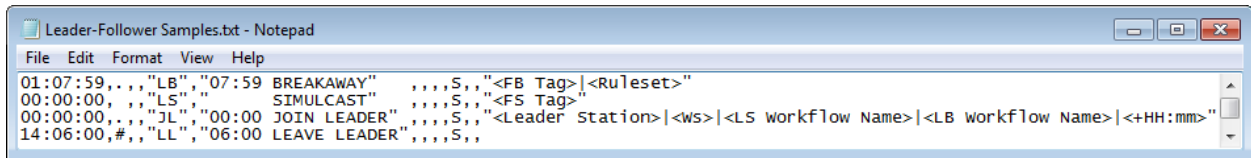
When the Leader's schedule is generated, a schedule containing Workflows and Merge Points corresponding to Leader Workflow Actions and Leader Merge Points will be automatically created for the Follower when the Follower playlist is imported. This ensures that the correct Follower Workflows are inserted at the right point in the Follower playlist.

Leader Playlist			Follower Playlist		Auto-scheduled
1130	Leader Simulcast		Join Leader	1130	✓
			Follower Simulcast	1130	✓
		Simulcast Content			
1140	Leader Breakaway		Follower Breakaway	1140	✓
1140	Merge Point (3:00)		Merge Point (3:00)	1140	✓
1140	Commercial		Commercial	1140	
1141	Commercial	Breakaway Content	Commercial	1141	
1142	Commercial		Commercial	1142	
1143	Leader Simulcast		Follower Simulcast	1143	✓
		Simulcast Content			
1150	Leader Breakaway		Follower Breakaway	1150	✓
1150	Merge Point (3:00)		Merge Point (3:00)	1150	✓
1150	Commercial		Commercial	1150	
1151	Commercial	Breakaway Content	Commercial	1151	
1152	Commercial		Commercial	1152	
1153	Leader Simulcast		Follower Simulcast	1153	✓
		Simulcast Content			
1220	Leader Breakaway		Follower Breakaway	1220	✓
1220	Merge Point (3:00)		Merge Point (3:00)	1220	✓
1220	Commercial		Commercial	1220	
1221	Commercial	Breakaway Content	Commercial	1221	
1222	Commercial		Commercial	1222	
1223	Leader Simulcast		Follower Simulcast	1223	✓
		Simulcast Content			
			Leave Leader	1230	

Scheduling Leader-Follower Components

When scheduling the Leader using a music scheduler, you must include your Leader Breakaway and Leader Simulcast workflow actions.

[Leader Breakaway](#) workflow actions are scheduled immediately before a Merge Point, with references to the Follower Breakaway workflow tag and the ruleset the Follower should use. [Leader Simulcast](#) workflow actions are scheduled immediately following the Merge Point, with references to Follower Workflows and rulesets.



1	2	3	4	5	6	7	8	9	10	11
HH:MM:SS,	Sync,	CAT,	ID,	TITLE,	ARTIST,	LNTH,	IN,	END,	YEAR,	NOTE,
00:20:47,	,	,	"LS",	"SIMULCAST",	,	,	,	,	,	"FS Tag",

Position	Field	Description
1	HH:MM:SS	Identifies the scheduled event time. <ul style="list-style-type: none"> When scheduling a Leader Breakaway workflow action before a Merge Point, enter a scheduled time 1-second before the Merge Point. When scheduling a Leader Simulcast workflow action following a Merge Point, enter the scheduled time of the Merge Point plus the Merge Point duration.
2	Sync	Leader Breakaway and Join Leader events should be scheduled as Do Not Move events using a ./period symbol. Leave Leader events should be scheduled as Hard Sync events using a #/pound symbol.
3	Cat	Not used.
4	ID	The ID field must contain the Workflow name exactly as configured in Playlist Editor.
5	Title	Synced events require sync times in MM:SS format. Other optional descriptive text will appear in the Workstation Stack.
6	Artist	Not used.
7	Length	Not used.
8	Intro	Not used.
9	End	Not used.
10	Year	Not used.
11	Note	This field references the Tags and Rulesets you created in Playlist Editor. These tags will be used to automatically generate the Follower schedule and tell the Follower which Leader to join. See tables on the next page for details for each Workflow Action.

Output Field									
Event Type	SYNC	CAT	ID	"TITLE"	"ARTIST"	LENGTH	IN	END	YEAR
Leader Breakaway	.		LB	"<MM:SS Scheduled Time> <Stack Text>"				S	"NOTE/TRIVIA"
Leader Simulcast	Variable		LS	"<Stack Text>"				S	"<Follower Breakaway Tag> <Reset>"
Join Leader	Variable		JL	"<Stack Text>"				S	"<Follower Simulcast Tag>"
Leave Leader	Variable		LL	"<Stack Text>"				S	"<Leader Radio Station> <Workflow> <LS Workflow> <LB Workflow> <Offset>"

~ Field Details For Use When Constructing Leader-Follower Commands in a Music Scheduler ~

Key fields for Leader Breakaway/LB commands:

Field		Notes
ID	Required	The tag LB identifies a line as a Leader Breakaway Workflow action.
Sync	Required	Set as Do Not Move using a period symbol ".".
Title	Required	The first 5-characters set the Do Not Move time, and should be entered as 1-second before the subsequent Merge Point time.
Ending	Recommended	Enter a value of "S" to set this command as a S (Sequential) event.
Note/Trivia	Required	Surrounded in quotes, this field must include the Follower Breakaway Tag and the Ruleset (both spelled exactly) separated by the pipe symbol.

Sample Leader Breakaway/LB event entry:

```
01:07:59,,,,LB,"07:59 Opt Stack Text",,,,S,, "<FB Tag> | <Ruleset>"
```

Key fields for Leader Simulcast/LS commands:

Field		Notes
ID	Required	The tag LS identifies a Leader Simulcast Workflow action.
Title	Optional	Surrounded in quotes, this text will appear in the Title field the Workstation Stack.
Ending	Recommended	Enter a value of "S" to set this command as a S (Sequential) event.
Note/Trivia	Required	Surrounded in quotes, this field must include the Follower Simulcast Tag .

Sample Leader Simulcast/LS event entry:

```
01:10:00,,,,LS,"Opt Stack Text",,,,S,, "<Follower Simulcast Tag>"
```


Scheduling Follower Components

[Follower Breakaway](#) and [Follower Simulcast](#) commands are automatically generated before and after Follower commercial breaks during simulcast dayparts. They should not be scheduled, moved or removed on the Follower station.

A [Join Leader](#) command is required for every Follower. The [Leave Leader](#) command however would only be scheduled if the Follower breaks away for independent programming. If the Follower does have independently programmed dayparts, the Join Leader and Leave Leader commands should be scheduled as part of the Follower station's music schedule.

Even if the Follower is always in simulcast mode and never leaves the Leader for independently programmed dayparts, a [Join Leader](#) command is still required. The [Join Leader](#) command however may be scheduled each midnight using a template created in Playlist Editor.

Key fields for Join Leader/JL commands:

Field		Notes
Sync	Required	Set as Do Not Move using a period symbol ".".
ID	Required	The tag JL identifies a line as a Join Leader Workflow action.
Title	Required	The first 5-characters set the Do Not Move time and should be entered as the hour and minute of when the Simulcast should begin. In a 24-hour Simulcast scenario, this time would be midnight (00:00).
Ending	Recommended	Enter a value of "S" to set this command as a S (Sequential) event.
Note/Trivia	Required	<p>Surrounded in quotes, this field must include the following information separated by the pipe symbol:</p> <ul style="list-style-type: none"> Name of the Leader Radio Station of the station acting as the Leader Name of the Workstation hosting the Leader Radio Station Name of the Follower Simulcast Workflow Action to execute after each split stopset Name of the Follower Breakaway Workflow Action to execute before each split stopset Time offset to be used only when the Leader and Follower are in two different time zones

Sample Join Leader/JL event entry:

```
00:00:00,,,,JL,"00:00 Opt Stack Text",,,,S,, "AIR1|AIR1|FS|FB|+00:00"
```

Key fields for Leave Leader/LL commands:

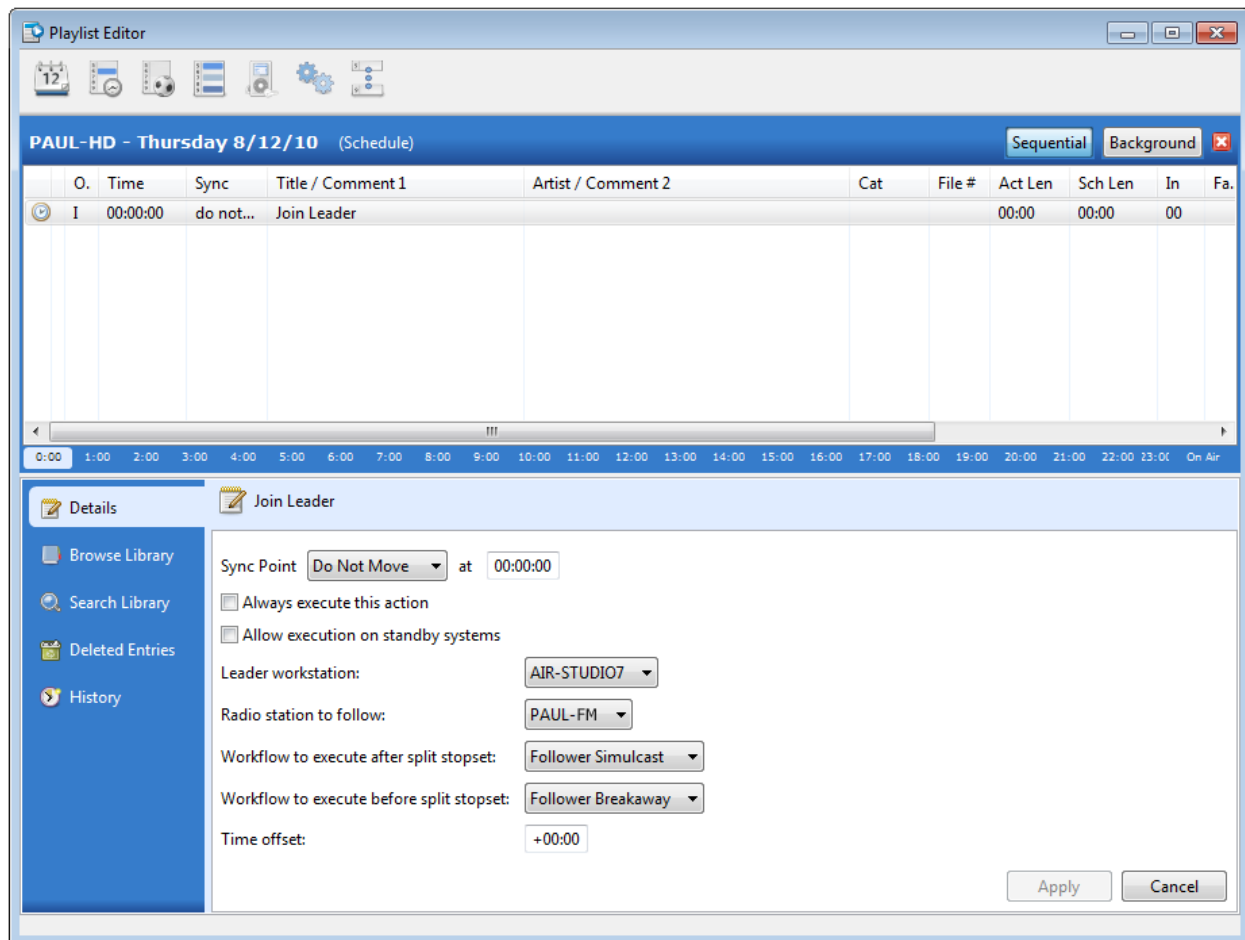
Field		Notes
Sync	Recommended	LL Workflow actions may be scheduled using either Hard or Soft Sync point. Typically this event would be hard synced to leave a Simulcast segment.
ID	Required	The tag LL identifies a Leave Leader Workflow action.
Title	Optional	If setting this as a Hard Sync event, the first 5-characters set the Sync time, or the time the Simulcast should end, entered as MM:SS.
Ending	Recommended	Enter a value of "S" to set this command as a S (Sequential) event.

Sample Leave Leader/LL event entry:

```
01:18:00,#,,LL,"18:00 Opt Stack Text",,,,S,,
```

Scheduling Follower Commands Using a Template

The *Join Leader* command may be scheduled each midnight using a template created in Playlist Editor ONLY if the Follower is **always in simulcast mode and **never** leaves the Leader for independently programmed dayparts.**



Use a Do Not Move Sync Point on the *Join Leader* workflow action to ensure proper placement in a time-adjusted playlist.

Formats

A **Format** is a schedule of how Templates and export files from scheduling programs should be combined during the schedule creation process. **Standard Formats** can be created for every day of the week to apply both Hourly and Satellite templates.

Assigning Templates to an Existing Format

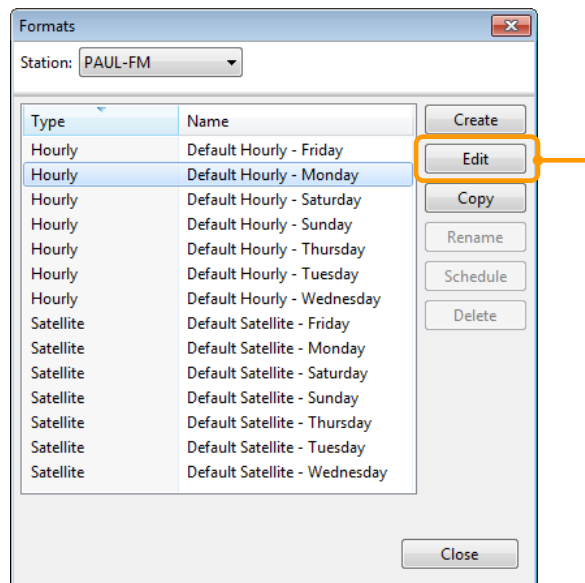
Templates must already be created (or imported) to be available to schedule into a Format.

1

To add a template to a format, select **Formats** from the main Playlist Editor Launch screen or *click* the **Formats** button on the Playlist Editor Menu bar.

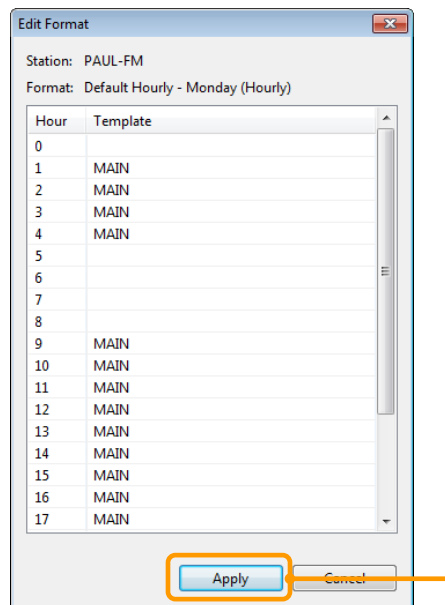
2

Select the correct **station** from the Station drop-down list, and the desired Template type and Day and *click* **Edit**.



3

For each hour requiring a template, *select* the desired **template** from the drop-down list. When all templates have been selected, *click* **Apply**.



Hours that are not assigned templates must be scheduled by your music scheduling software. Hours that are not scheduled by your music scheduler and do not have a template assigned will result in huge, ugly gaping unscheduled holes in your programming.

4

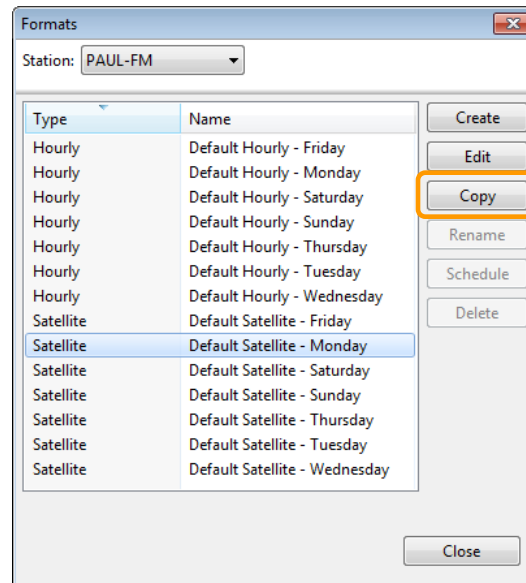
Assign templates as needed for each hour for both Satellite and Hourly template types.

Copying Formats

Once one day is completed, it can be copied to other days. For example, you can configure Monday and then copy those assignments to the other days of the week.

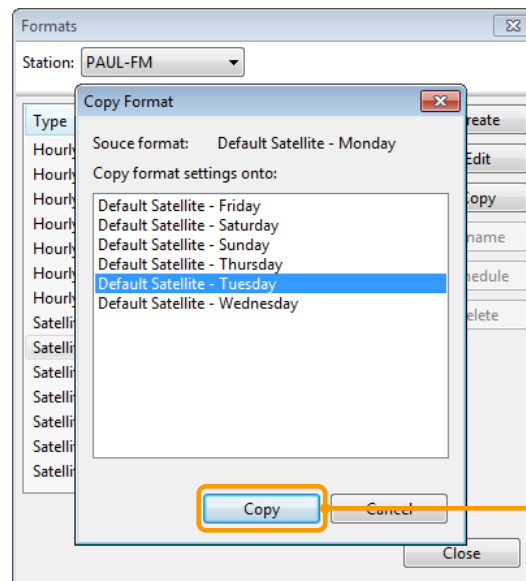
1

From the main [Formats](#) window *click* on a **completed format** and *click* **Copy**.



2

In the new [Copy Format](#) window, *click* the destination day that will receive the copied settings and *click* **Copy**. *Clicking Tuesday* for example, and then **Copy**, would copy the template assignments to Tuesday.



3

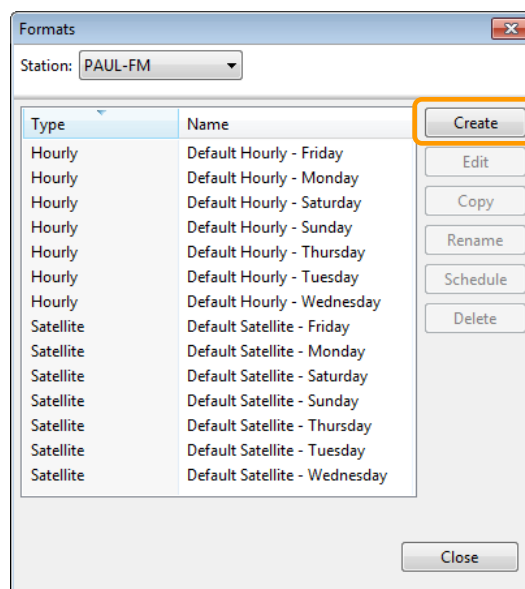
Repeat the process for each remaining day.

Creating Formats for Special Scheduling

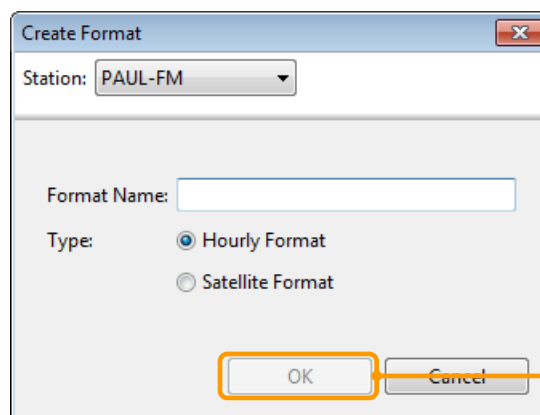
Alternate Formats can be defined, allowing for quick deployment of specific template assignments. Once a special format is scheduled for a specific day, that special format will be used instead of the standard format.

1 Select **Formats** from the main Playlist Editor Launch screen or *click* the **Formats** button on the Playlist Editor Menu bar.

2 From the main Format screen, *click* **Create**.

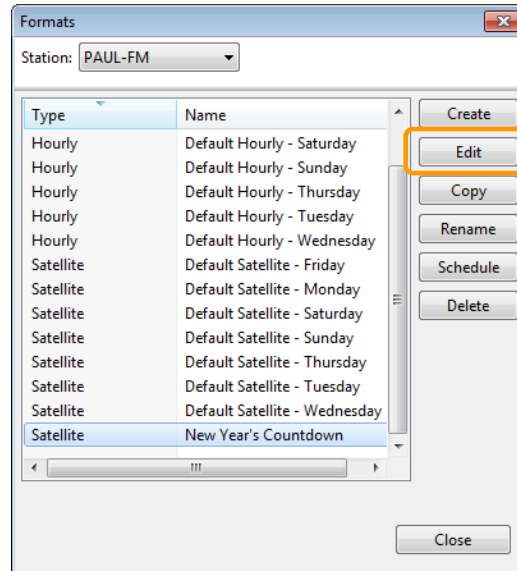


2 Type the **name** of the new format and select whether it is an **Hourly** or **Satellite** format. Click **OK** to create the format.



3

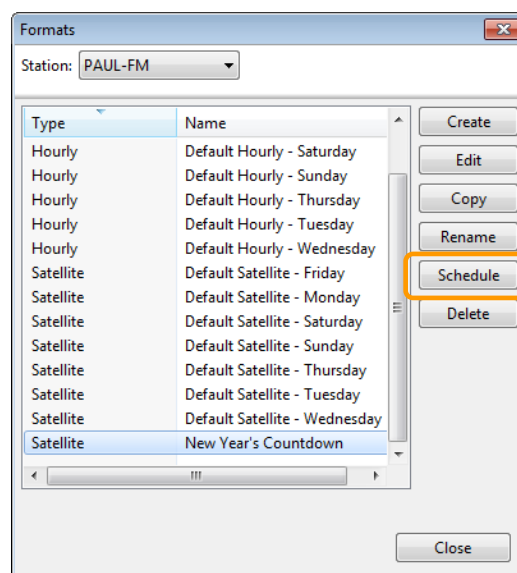
The special format can now be selected to edit as a regular format would. *Select the new **Format** and click **Edit** to assign templates as required.*



For satellite or network programming you may have to create two new Formats—an **Hourly Format** for the Hourly Templates containing sequential events, and a **Satellite Format** for the Satellite Templates containing the background events. Technically, both sequential and background events can exist in the same template, but separating them into two templates can make the system more flexible.

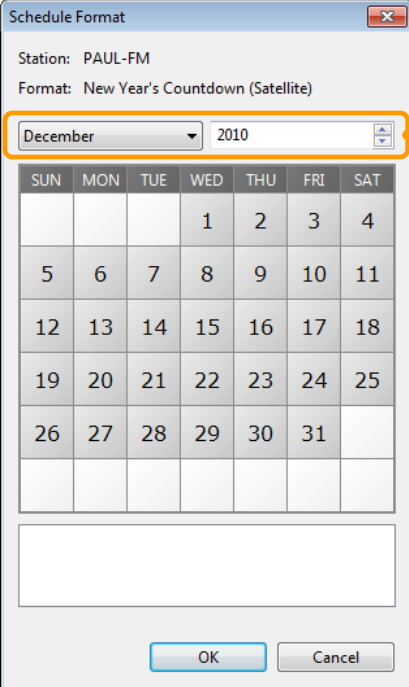
4

To schedule the Format for a specific day, *select the **Format** and click **Schedule**.*



5

Select the **month** and **year** when the format will be scheduled.



Schedule Format

Station: PAUL-FM

Format: New Year's Countdown (Satellite)

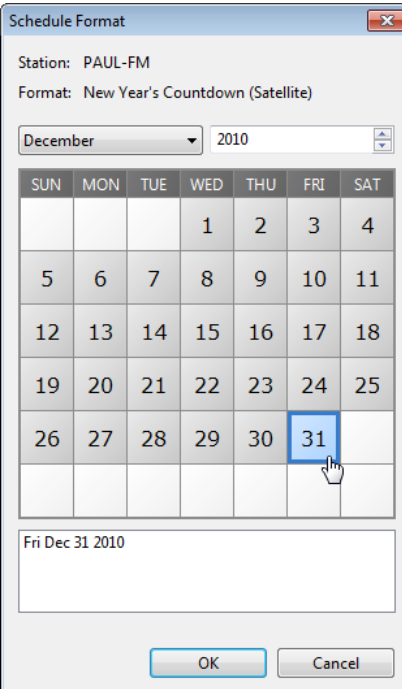
December 2010

SUN	MON	TUE	WED	THU	FRI	SAT
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

OK Cancel

6

Click on the **day(s)** for the format to be scheduled. The selected day(s) will be highlighted in blue on the calendar and the date will be added to the box below the calendar.



Schedule Format

Station: PAUL-FM

Format: New Year's Countdown (Satellite)

December 2010

SUN	MON	TUE	WED	THU	FRI	SAT
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

Fri Dec 31 2010

OK Cancel

7

Click **OK** when finished.

Schedule Format

Station: PAUL-FM

Format: New Year's Countdown (Satellite)

December 2010

SUN	MON	TUE	WED	THU	FRI	SAT
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

Fri Dec 31 2010

OK Cancel

To remove a date from the format schedule simply click on the day in the calendar again.

Clearing & Re-importing

The **Clear and Re-import** function completely removes all layers (music, traffic, formats) of the existing playlist and recreates it from scratch.

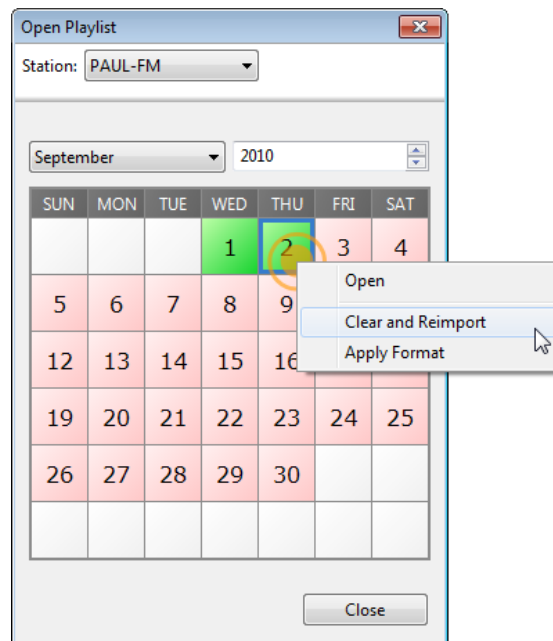
This manual function is separate from the automatic Reimport checkbox setting in the Central Server Web Configuration UI which will re-import a new version of a music or traffic file found in a Playlist Drop Box.

1

In Playlist Editor, *click* on the **Playlists menu icon** or *click* on the **Playlists** option on the Playlist Editor launch page.

2

On the calendar, select the correct station from the drop-down list and *right-click* on the **date** to be rescheduled and *select* **Clear and Reimport**. Playlist Editor will clear the existing playlist information from the database, including formats and templates.



The re-import process will use the previous successful file import from the station's drop box, for example: 080924.skd_PROCESSED. **Note that this will remove any changes made to the schedule since this file was first imported.**

Applying Formats

The **Apply Format** function will apply Formats to a date, whether a playlist has been created or not. This process is useful for stations that do not have music or traffic schedulers and create their playlists from scratch daily. It can also be used to reapply a modified format to an existing playlist.

If a playlist for the date does not already exist:

1. The system creates a new playlist for the date.
2. Applies the template layer(s) selected by the user to the playlist
3. If the template layers selected contain merge points, then the system will apply the traffic layer.
4. The calendar date will change color, turning grey if traffic was not applied and yellow to indicate traffic was applied.

If a playlist for the date already exists:

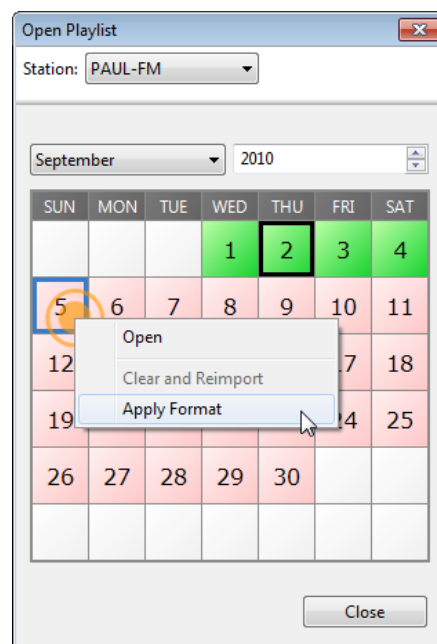
1. The system removes the existing template layer(s) selected by the user.
2. The system re-applies the template layers selected. This is particularly useful in the event of last-minute satellite jock changes.

1

In Playlist Editor, *click* on the **Playlists menu icon** or *click* on the **Playlists** option on the Playlist Editor launch page.

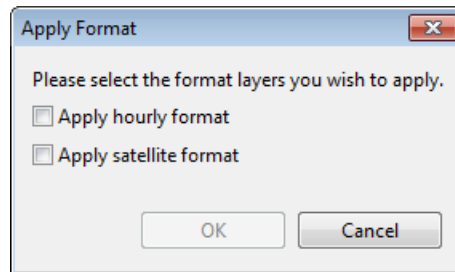
2

On the calendar, *select* the correct **station** from the drop-down list and *right-click* on the **date** to be scheduled and *select* **Apply Format**.



3

Select the option to apply the **Hourly Format**, **Satellite Format** or **both** configured for the selected day and *click* **OK**.



Editing Existing Playlists

It is frequently necessary to edit events in a daily playlist. There are several options available, depending on the scope of the required changes and reconciliation considerations.

1. Minor changes requiring slight modifications of playback order or similar changes can be made directly in Workstation. Playback order changes or deletions can be made directly within the Stack, while adds can be achieved using the Library widget. Changes made directly in Workstation may appear as discrepancies in reconciliations in your music or traffic scheduling software.
2. Changes involving multiple cuts or cuts that air several times a day are more easily managed using the tools in Playlist Editor. This approach also eliminates the need to interact directly with Workstation or interrupt operations in an on-air studio. Changes made directly in Playlist Editor may appear as discrepancies in reconciliations in your music or traffic scheduling software.
3. Major changes should be made in your music or traffic scheduling software. Once the changes are made and the schedules re-exported from the scheduler, modified schedule files can be automatically re-imported by Central Server for editing in Playlist Editor ([see note below](#)). This approach offers several advantages:
 - It is automatic. Once a new schedule file is written to a *WO Automation for Radio* drop box, the playlist is automatically updated.
 - It is permanent. Since the source schedule from the scheduling software has been re-written, the changes would persist during subsequent operations like a [Clear and Re-import](#).
 - Reconciliations are accurate. Since the change is made in the scheduling software, as-played logs can be properly reconciled.

There are features that provide much tighter integration with music and traffic schedulers. Specifically, *WOAFR* and *WO Traffic for Radio* communicate changes made in each program, updating each other. For music, the [Music Master Nexus Server](#) offers similar functionality.

For the re-import functionality to work, it must be enabled in the Radio Station's Playlist configuration in the Central Server Web Configuration UI.

There is risk associated with making changes remotely in Playlist Editor or re-exporting schedules from your scheduling software if the changes made are close to air time. Operators may not have sufficient warning and may be caught off-guard by changes that update the Stack—seemingly by magic. And not good Hermione Granger magic. More like evil Lord Voldemort magic.

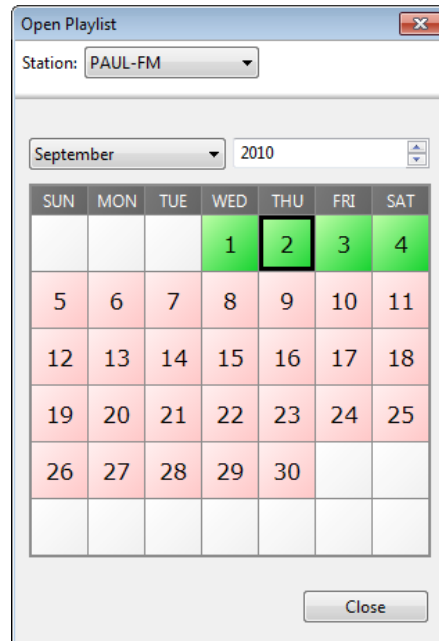
Opening a Playlist for Editing

1

In Playlist Editor, *click* on the **Playlists menu icon** or *click* on the **Playlists** option on the Playlist Editor launch page.

2

On the calendar, *select* the correct **station** from the drop-down list and *click* on the **date** to be edited.

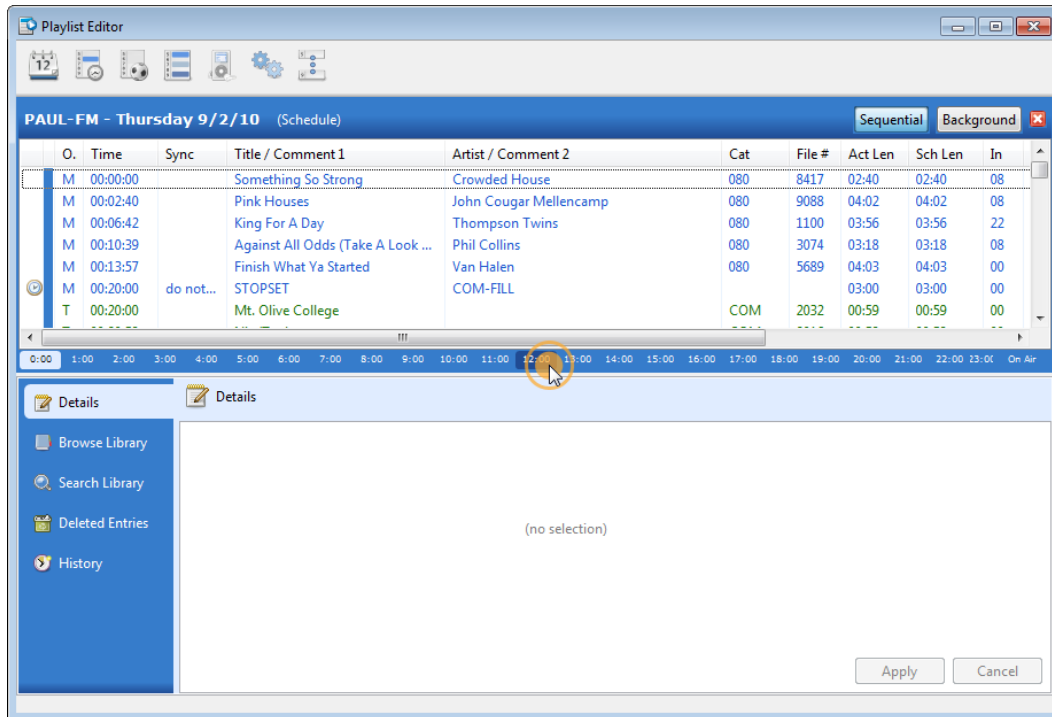


Keep in mind the changes made in Playlist Editor are only reflected in the current playlist, and will not change schedule files exported by music or traffic schedulers or the header information on individual audio files.

Re-ordering Events

1

After opening the playlist to be edited, find the event sequence to modify. Either scroll to the location in the playlist or *click* on an **hour** on the Jump Bar to jump to a specific point in the playlist.



Clicking On Air on the Jump Bar will jump Playlist Editor to the current on-air event. There are also indicators that will highlight where the system is in the schedule so you don't spend time editing events that have already played.

2

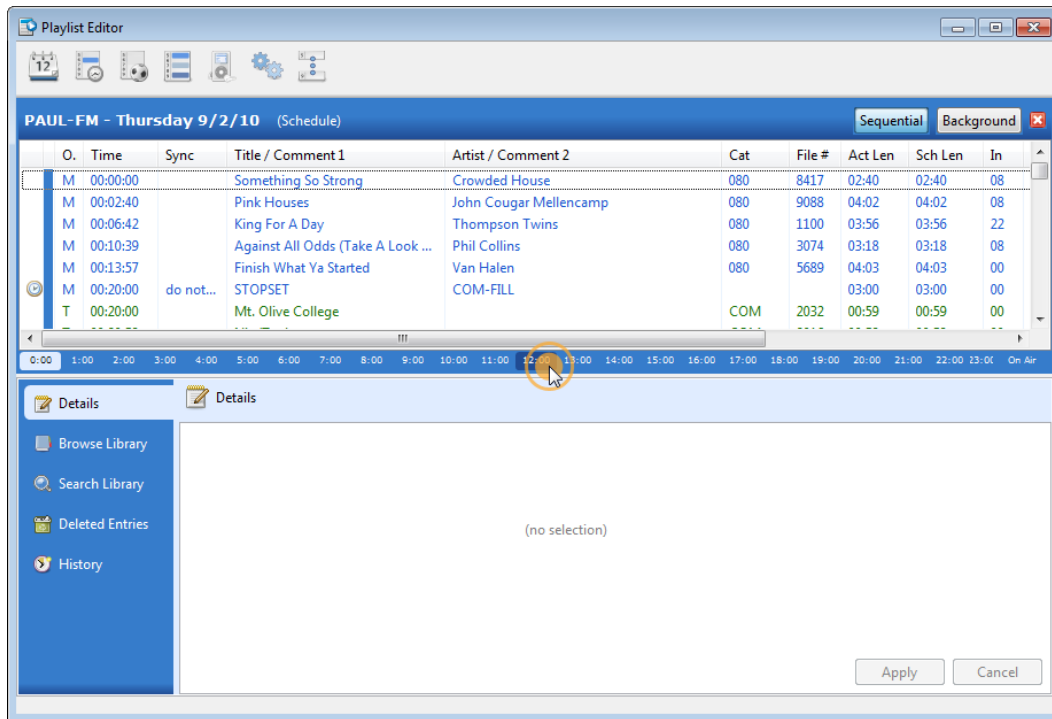
Click on the **event** to move and drag it to its new location in the playlist. Changes are immediately and automatically updated in the Workstation Stack and in other instances of Playlist Editor.

You can also *right-click* on an **event** and **Copy** it (or use the CTRL+C keyboard shortcut) or **Cut** it (or use the CTRL+X keyboard shortcut), and then right-click to **Paste** it into the playlist (or use the CTRL+V keyboard shortcut).

Inserting New Events

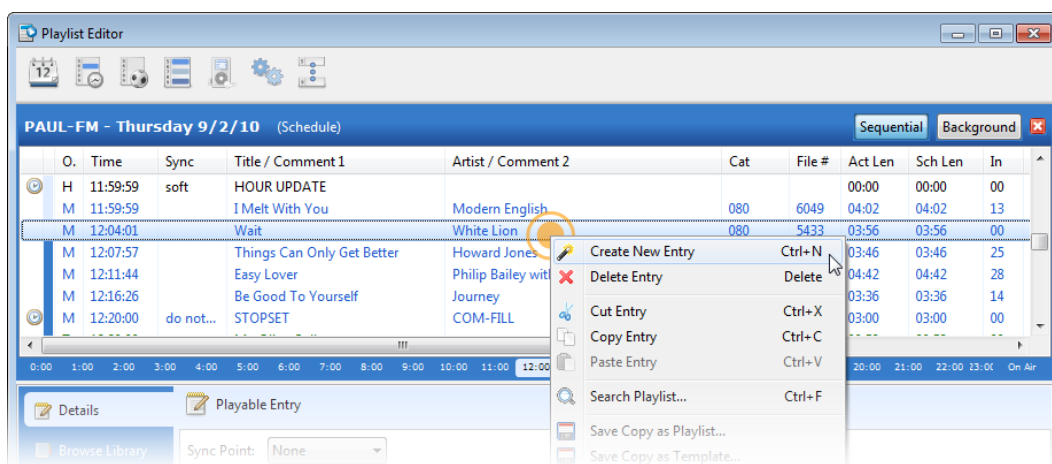
1

After opening the playlist to be edited, find the point in the schedule where the new event should be inserted. Either scroll to the location in the playlist or *click* on an **hour** on the Jump Bar to jump to a specific point in the playlist.



2

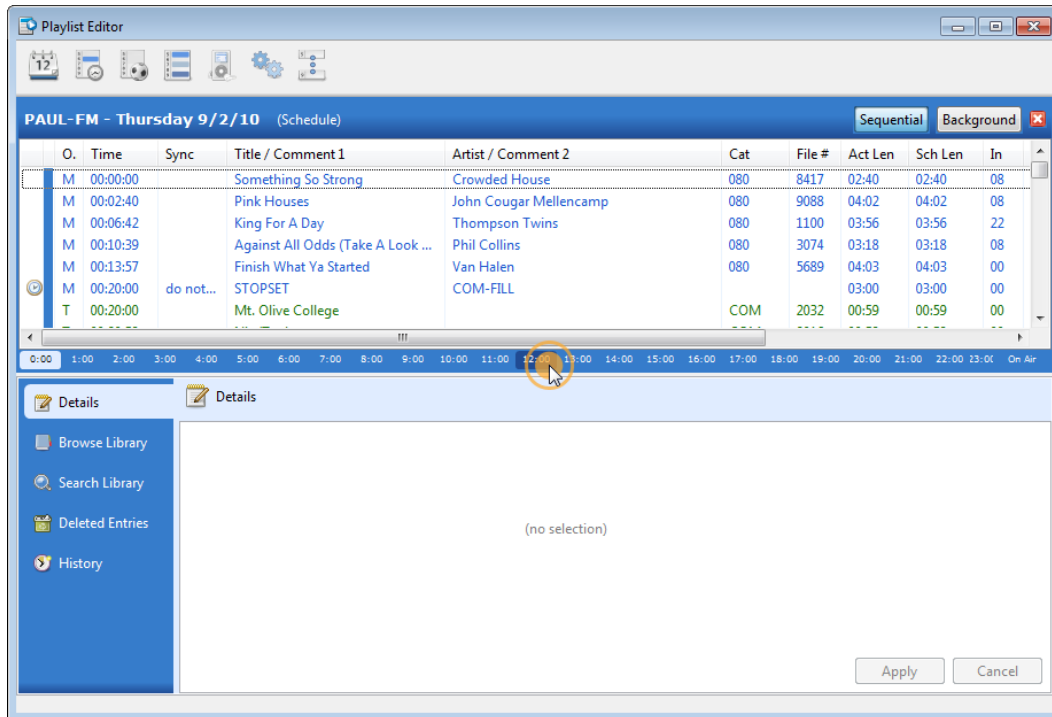
Right-click on the **event** that will immediately precede the inserted event and *select* **Create New Entry**. New events are always added to the playlist immediately below the highlighted event.



Deleting Events

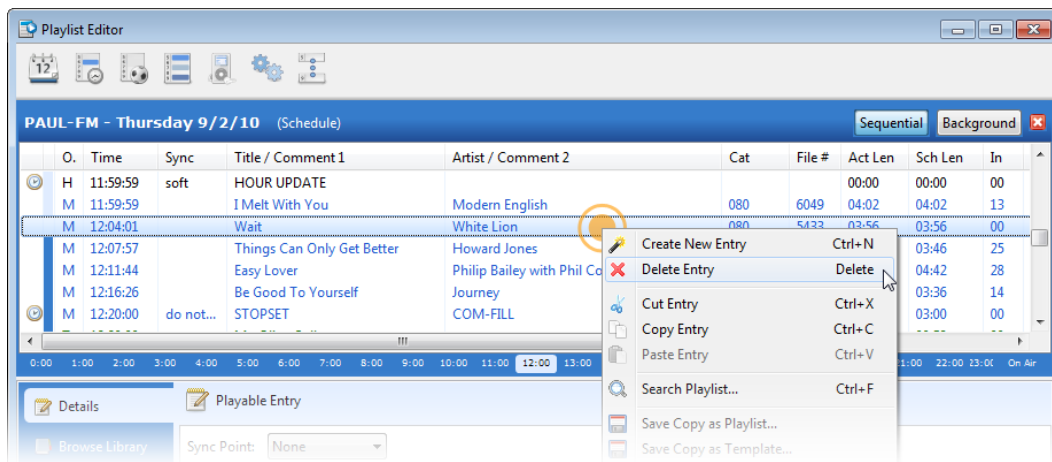
1

After opening the playlist to be edited, find the event to be deleted. Either scroll to the location in the playlist or *click on an **hour** on the Jump Bar to jump to a specific point in the playlist.*



2

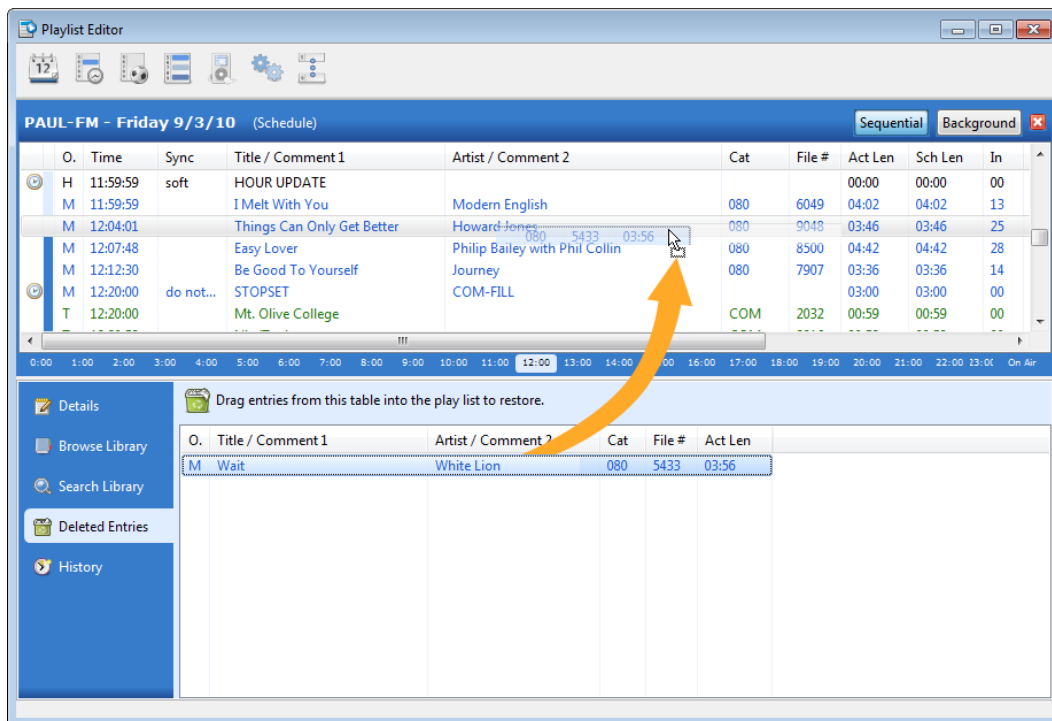
Right-click on the **event** and select **Delete Entry**.



Restoring Deleted Events

There is no “undo” function in Playlist Editor, but a record is maintained of all deleted events.

- 1 After opening the playlist to be edited, find the point in the schedule where the event should be restored. Either scroll to the location in the playlist or *click* on an **hour** on the Jump Bar to jump to a specific point in the playlist.
- 2 In the Detail Pane, *click* on **Deleted Entries**. This will display a list of all deleted events for the day.
- 3 *Click* on and drag the **event** to be restored into the schedule.



When you drop an event in the schedule, it will be added to the playlist directly above the event you drop it on. In the example above, *Wait* will be inserted into the schedule just above *Things Can Only Get Better*, resulting in possibly the woosiest segue ever to hit the air.

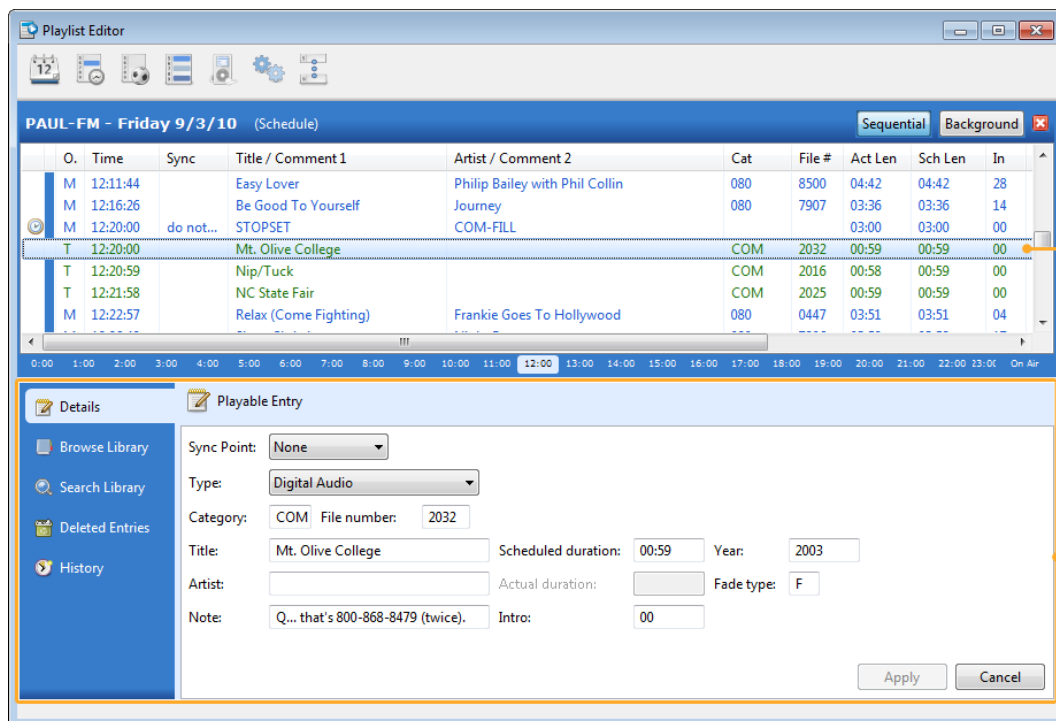
Modifying Single Events Manually

1

After opening the playlist to be edited, find the event to be modified. Either scroll to the location in the playlist or *click* on an **hour** on the Jump Bar to jump to a specific point in the playlist.

2

Click on the **event** to modify. Details about the event can be modified in the Playlist Editor Details pane. Changes are immediately and automatically updated in the Workstation Stack and in other instances of Playlist Editor.

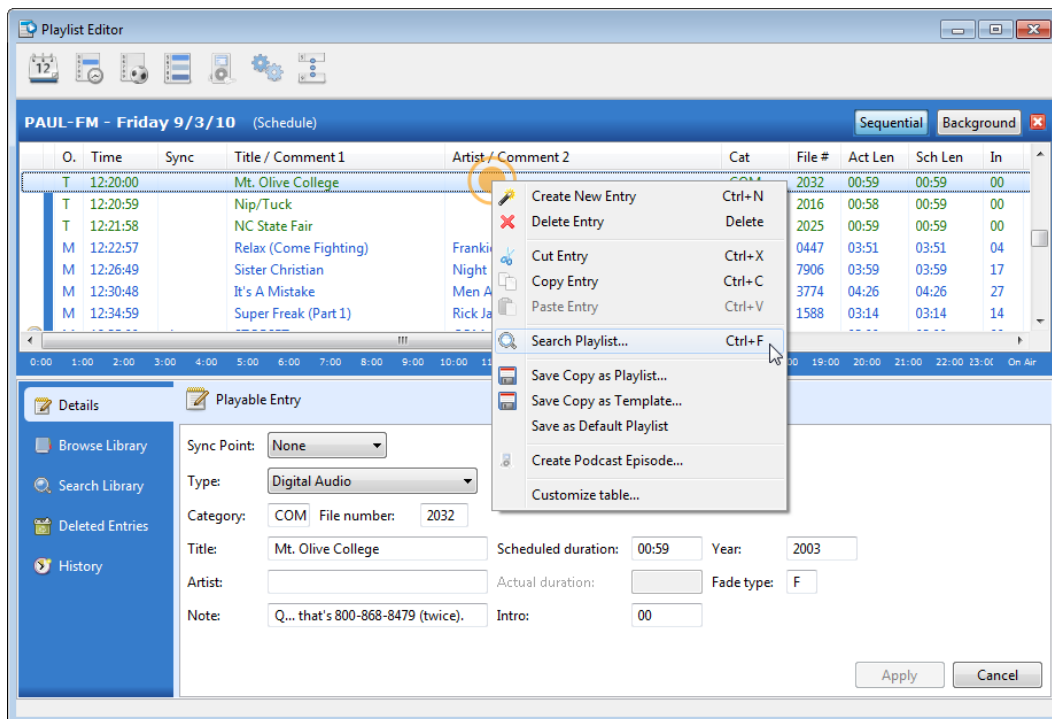


Modifying Multiple Events Using the Search Playlist Function

The [Search Playlist](#) function is used to find multiple events to change specific information in the current playlist.

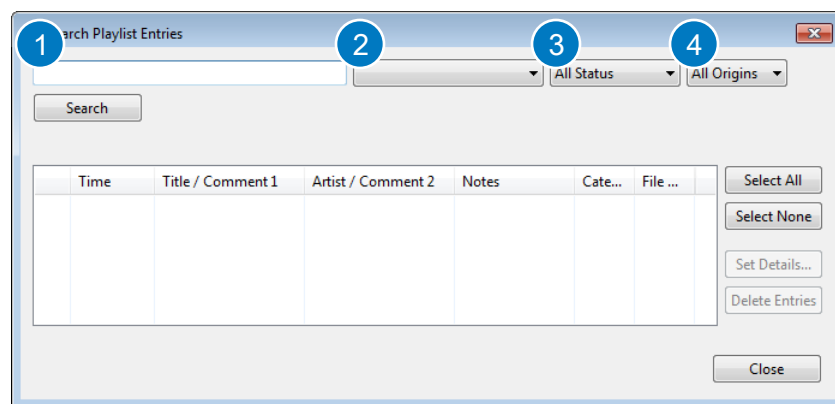
1

After opening the playlist to be edited, open the Search Playlist screen by *right-clicking* in the **Playlist pane** and selecting **Search Playlist**. The Search Playlist screen can also be opened with CTRL+F keyboard shortcut.



2

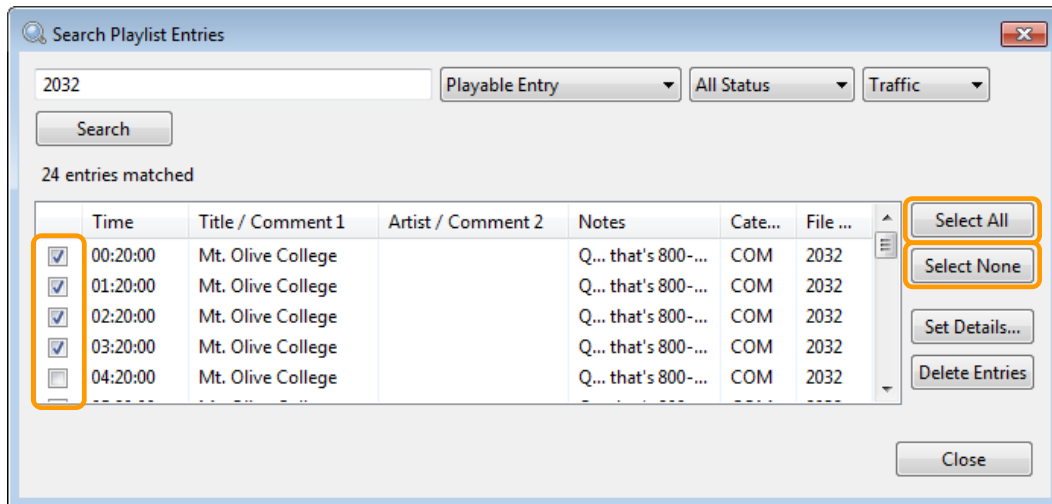
Configure the search criteria and click **Search**. [See the table on the next page for details about each search parameter.](#)



Field	Description																
1 Search Term	Type a string to search for. All entries with the search term in any field will be returned.																
2 Event Type	Use the drop-down menu to narrow the search to specific event types.																
3 Status Option	Use the drop-down menu to narrow the search to events with a specific status.																
	<table> <tr> <td>Pending</td><td>All playlist events are set to this Status by default when they are added to the playlist either manually by via the playlist import procedures.</td></tr> <tr> <td>About to Play</td><td>Indicates the event is the next item to play.</td></tr> <tr> <td>Playing</td><td>Indicates the current on-air event.</td></tr> <tr> <td>Partially Played</td><td>This item began playing but was halted by the user or by a Hard Sync.</td></tr> <tr> <td>Played</td><td>Indicates the item played without errors.</td></tr> <tr> <td>Skipped</td><td>Flags items that were skipped due to a Hard or Soft Sync, or media assets skipped due to a date conflict or when the media asset was missing.</td></tr> <tr> <td>Had Error</td><td>Shows that a media asset failed to play for some reason, such as the audio server was not running.</td></tr> <tr> <td>Invisible</td><td>Merge Points are given this special status to prevent them from appearing in the Stack or Playlist widgets.</td></tr> </table>	Pending	All playlist events are set to this Status by default when they are added to the playlist either manually by via the playlist import procedures.	About to Play	Indicates the event is the next item to play.	Playing	Indicates the current on-air event.	Partially Played	This item began playing but was halted by the user or by a Hard Sync.	Played	Indicates the item played without errors.	Skipped	Flags items that were skipped due to a Hard or Soft Sync, or media assets skipped due to a date conflict or when the media asset was missing.	Had Error	Shows that a media asset failed to play for some reason, such as the audio server was not running.	Invisible	Merge Points are given this special status to prevent them from appearing in the Stack or Playlist widgets.
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Had Error	Shows that a media asset failed to play for some reason, such as the audio server was not running.																
Invisible	Merge Points are given this special status to prevent them from appearing in the Stack or Playlist widgets.																
4 Origin Flag	The search results can also be filtered by how the events were added to the playlist.																
	<table> <tr> <td>Manual</td><td>Events that were inserted manually.</td></tr> <tr> <td>Music</td><td>Events that were inserted from the music schedule.</td></tr> <tr> <td>Traffic</td><td>Events that were inserted from the traffic schedule.</td></tr> <tr> <td>Other</td><td>Events that were inserted from Hourly or Satellite templates.</td></tr> </table>	Manual	Events that were inserted manually.	Music	Events that were inserted from the music schedule.	Traffic	Events that were inserted from the traffic schedule.	Other	Events that were inserted from Hourly or Satellite templates.								
Manual	Events that were inserted manually.																
Music	Events that were inserted from the music schedule.																
Traffic	Events that were inserted from the traffic schedule.																
Other	Events that were inserted from Hourly or Satellite templates.																

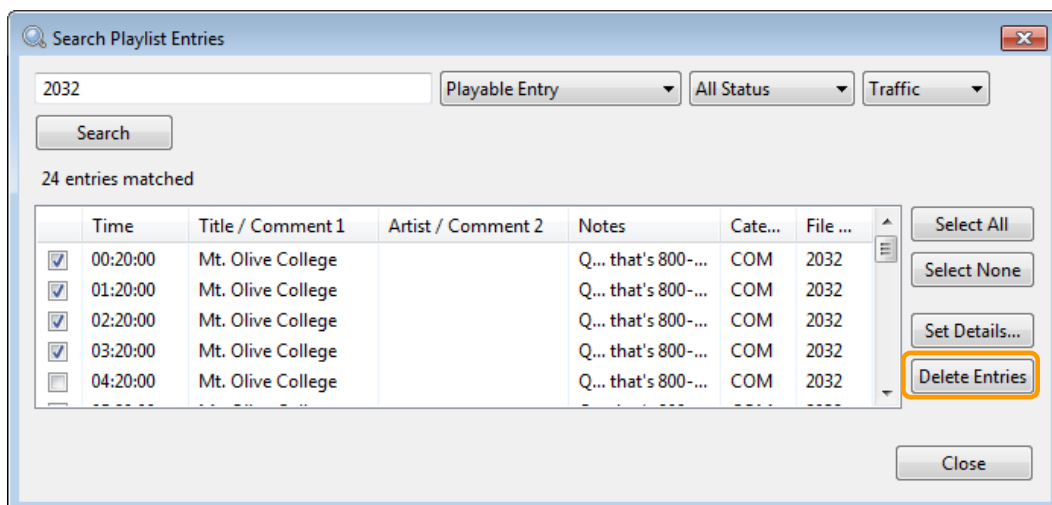
3

Select the **events** to modify using the check boxes to the left of each event or by using the [Select All](#) and [Select None](#) buttons.

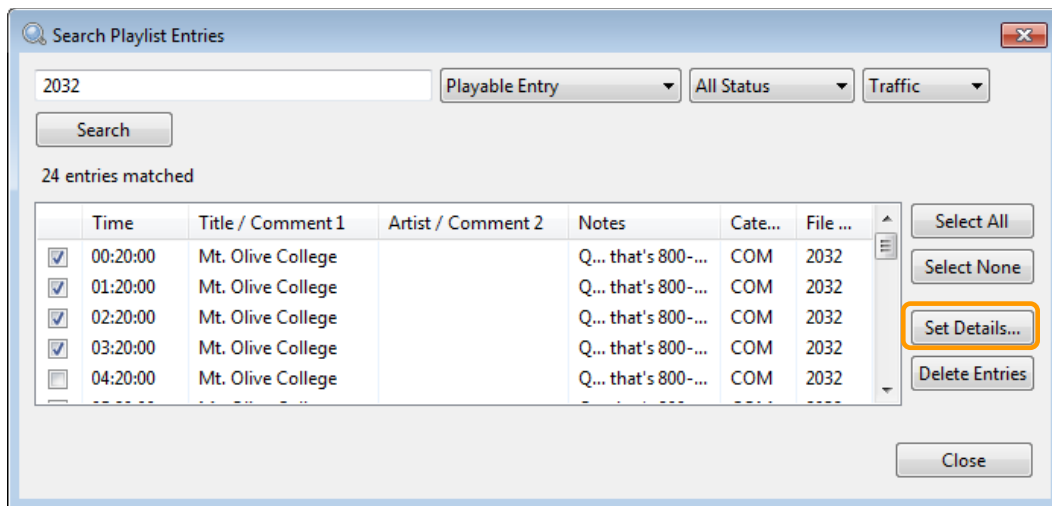


4

Once all desired entries have been selected, *clicking* the **Delete Entries** button will delete the selected entries.



For less radical modifications, *click* the **Set Details** button.



Editable properties will vary by entry type. *Click* the **check box** next to the property to allow editing, make the required changes and *click* **OK**.

Event Type	Parameter	Notes
Live Copy	Category	This refers to the WOAFR category where the Live Copy is stored.
	File Number	The tag LC followed by the four-digit asset ID number. For example, asset number 1234 would be added as LC1234.
	Note 1	Text that will appear in the Title field of the Workstation stack.
	Note 2	Text that will appear in the Artist field of the Workstation stack.
	Note 3	Text that will be stored in the event's Note field.
Memo	Comment 1	Text that will appear in the Title field of the Workstation stack.
	Comment 2	Text that will appear in the Artist field of the Workstation stack.
	Comment 3	Text that will be stored in the event's Note field.
Merge Point	Stopset Duration	This is helpful for overall planning in Playlist Editor, but critical if you are using Segment Rulesets. This field sets the Segment Ruleset timing target.
	Comment 1	Text that will display in the Title field of the Workstation Stack.
	Comment 2	Text that will display in the Artist field of the Workstation Stack. While the Merge Point Segment Ruleset may be referenced in this property, modifying this property will not change the Segment Ruleset.
	Comment 3	Text that will be stored in the event's Note field.

Playable Entry	Type	For a detailed explanation of available event types, see the Event Types section in the Scheduling Events in a Music Scheduler topic.
	Category	This refers to the <i>WOAFR</i> category where the Playable Entry is stored.
	File Number	The audio file's four-character asset ID number.
	Title	This text will be replaced with the file's metadata when the event is loaded in the Workstation Stack.
	Artist	This text will be replaced with the file's metadata when the event is loaded in the Workstation Stack.
	Note	This text will be replaced with the file's metadata when the event is loaded in the Workstation Stack.
	Scheduled Duration	In MM:SS format, this field is important for visual timing in Playlist Editor.
	Year	This value will be replaced with the file's metadata when the event is loaded in the Workstation Stack.
	Intro	In SS format, this value will be replaced with the file's metadata when the event is loaded in the Workstation Stack.
	Fade Type	This value will be replaced with the file's metadata when the event is loaded in the Workstation Stack.
Set Mode	Not searchable in Playlist Editor.	
Execute Workflow	Workflow	The Workflow to be executed. The Workflow name must be spelled precisely and is case-sensitive.
Workflow Actions	No editable properties exist for this entry type.	

Keep in mind the changes made in Playlist Editor are only reflected in the current playlist, and will not change schedule files exported from music or traffic schedulers or the header information on individual audio files.

How Do I? Scheduling Content

Feel to make copies of these *How Do I?* cheat sheets. Post them around the station. They are intended to offer simple reminders to help with common *WO Automation for Radio* tasks. We hope you will find them useful as you train (and re-train) your staff. If you have comments on these documents, would like to suggest improvements, or have ideas for future documents, please email rasdocuments@wideorbit.com.

...Create a Workflow?

- 1 Launch Playlist Editor and *select* the **Workflows** option. If Playlist Editor is already open, *select* the **Workflows** option from the toolbar.
- 2 Select the correct station from the drop-down list and *click* **Create** to create a new Workflow.
- 3 Type a **unique name** for this new Workflow and *click* **OK**.
- 4 Double-click on the new **Workflow**, or *select* the **Workflow** and *click* **Edit**.
- 5 From the list of available Workflow Actions, *select* and drag in the desired **Workflow Action**.
- 6 Enter the details required for the Workflow Action. Continue adding Workflow Actions until the Workflow is complete.

...Create a Segment Ruleset?

- 1

Launch Playlist Editor and *select* the **Segment Rulesets** option.
- 2

Select the correct station from the drop-down list and *click* **Create** to create a new Segment Ruleset.
- 3

Type a **unique name** for this new Segment Ruleset and *click* **OK**.
- 4

Double-click on the new **Segment Ruleset**, or *select* the **Segment Ruleset** and *click* **Edit**.
- 5

Set the parameters for this Segment Ruleset. Once all parameters have been set, *click* **OK** to save your changes. *Refer to the [Creating Segment Rulesets](#) topic in the WOAFR 2.1 User Manual for details about each option.*

The designated fill category should contain as many fill events as possible that range in length from one second to a one minute, depending on the nature and average amount of time to be filled.

Use of the Stretch & Squeeze Playback Speed capability requires Audio Science audio hardware with the TSX time scaling feature. Audio Science driver version 3.14.09 or higher is required for this feature. Driver version 3.14.10 is recommended.
- 6

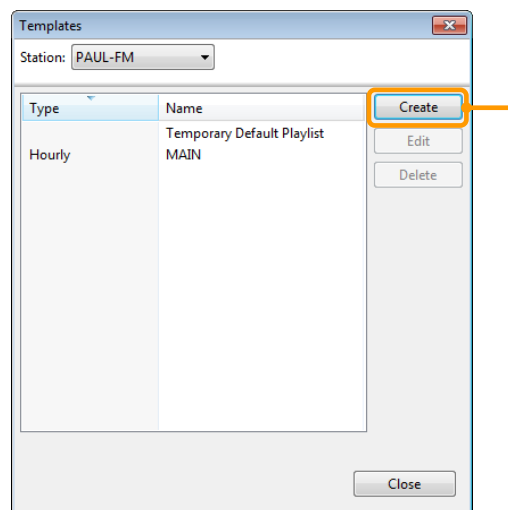
Click **Close** to exit the Segment Rulesets dialog.

... Create a New Template?

Remember that all Workflows, Hourly Templates and Satellite Templates must have a unique name.

1 Launch Playlist Editor and *select* the **Templates** option.

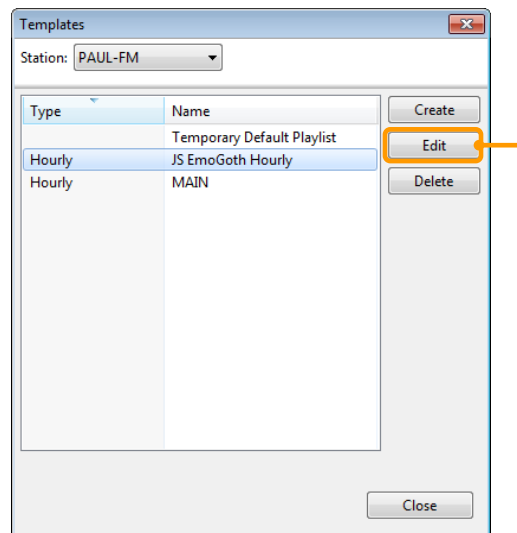
2 Select the correct station from the drop-down list and *click* **Create**.



3 Type a **unique name** for this new template, *select* the **type** of template to create, either an [Hourly Template](#) or a [Satellite Template](#) and *click* **OK**.

...Edit an Existing Template?

- 1 Click on the **Templates menu icon** or click on the **Templates** option on the Playlist Editor launch page.
- 2 Double-click on the **Template** you wish to edit, or select the **Template** and click **Edit**.



- 3 To add an entry, first select either the **Sequential** or **Background** option selected in the top-right corner.

A common “best practice” is to insert automation functionality like Workflows and Merge Points in to the playlist using Hourly Templates and Hourly Formats, and to use Satellite Templates and Formats for voice-specific network liner commands. This allows you to easily accommodate late-minute satellite jock changes.

Right-click in the **Playlist** pane and select **Create New Entry** or use the CTRL+N keyboard shortcut. Select a **New Entry** type and click **OK**. Enter the details for the entry. When all parameters have been set, click **OK**.

- 4 To delete an entry, right-click on the event in the **Playlist** pane and select **Delete Entry** or use the DELETE keyboard shortcut.

Template events can also be copied (CTRL+C), cut (CTRL+X) and pasted (CTRL+V).

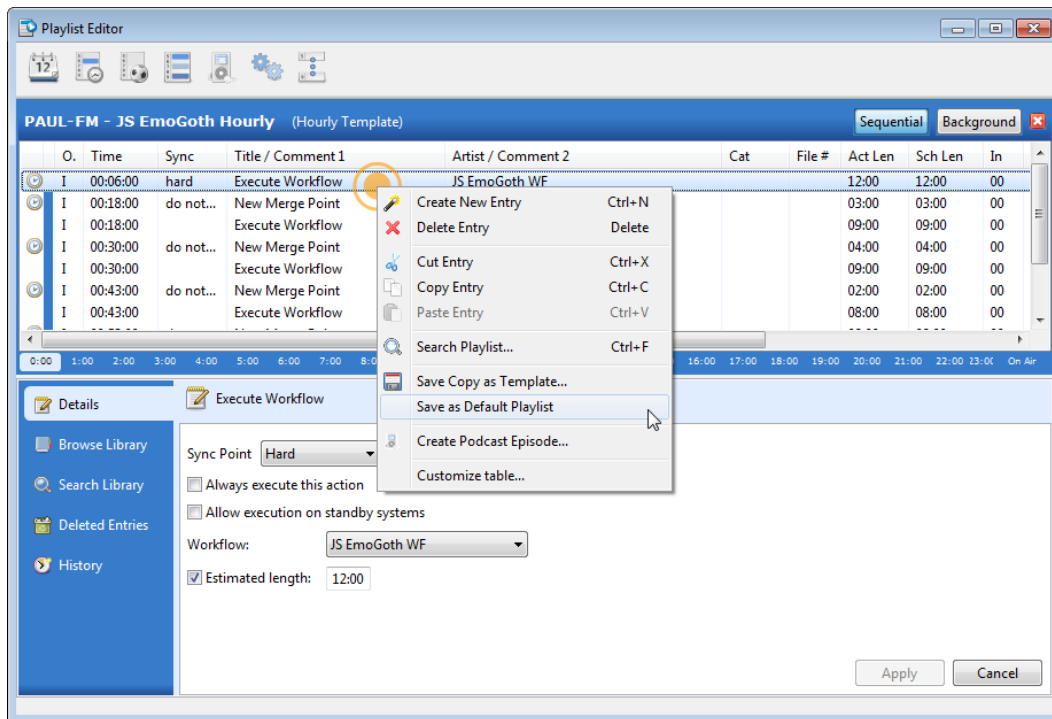
...Designate a Default Playlist?

1

If the template to be designated as the Default Playlist is not already loaded in Playlist Editor, *click* on the **Templates menu icon** or *click* on the **Templates** option on the Playlist Editor launch page. *Double-click* on the **Template** you wish to designate as the Default Playlist, or *select* the **Template** and *click* **Edit**.

2

Right-click in the **Playlist** pane and *select* **Save as Default Playlist**.



3

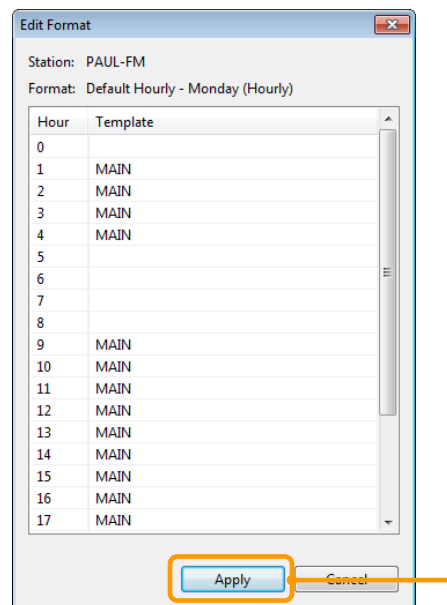
Confirm the action by *clicking* **OK** on the pop-up dialog box.

If you use templates to create default playlists, if you change or modify the template that is set as default remember to update the default by repeating the procedures outlined here.

...Assign Templates to an Existing Format?

Templates must already be created (or imported) to be available to schedule into a Format.

- 1 To add a template to a format, *select* **Formats** from the main Playlist Editor Launch screen or *click* the **Formats** button on the Playlist Editor Menu bar.
- 2 *Select* the correct **station** from the Station drop-down list, and the desired Template type and Day and *click* **Edit**.
- 3 For each hour requiring a template, *select* the desired **template** from the drop-down list. When all templates have been selected, *click* **Apply**.

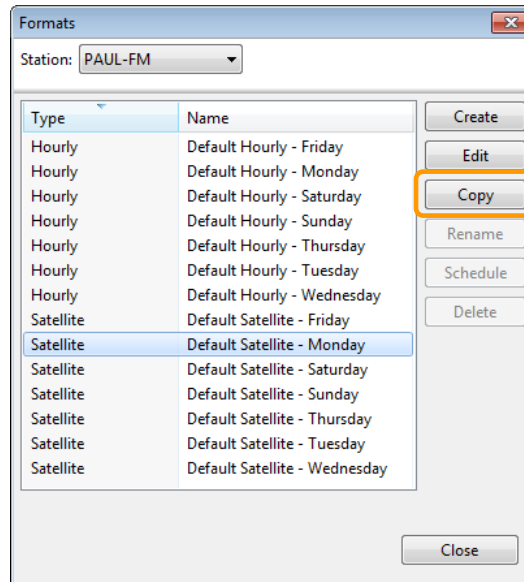


- 4 Assign templates as needed for each hour for both Satellite and Hourly template types.

...Copy a Format?

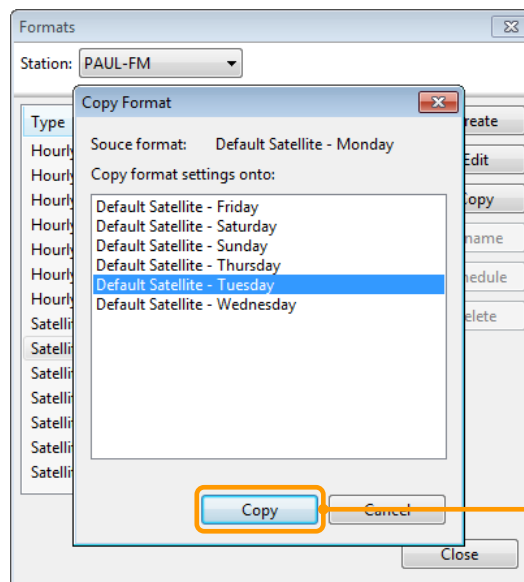
1

From the main **Formats** window *click* on a **completed format** and *click* **Copy**.



2

In the new **Copy Format** window, *click* the destination day that will receive the copied settings and *click* **Copy**. *Clicking Tuesday* for example, and then **Copy**, would copy the template assignments to Tuesday.



3

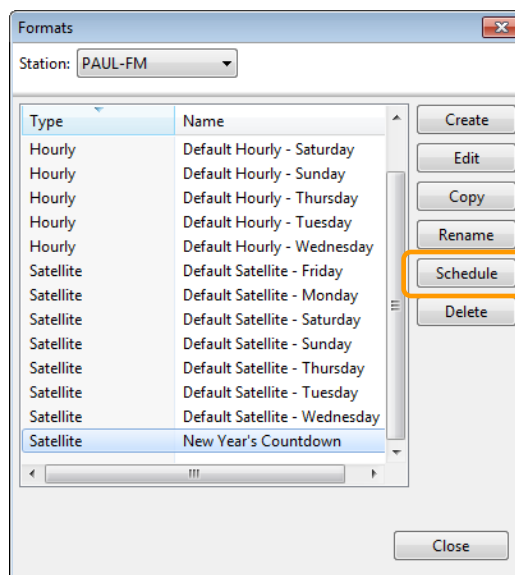
Repeat the process for each remaining day.

...Create a Format for Special Scheduling?

- 1 Select **Formats** from the main Playlist Editor Launch screen or *click* the **Formats** button on the Playlist Editor Menu bar.
- 2 From the main Format screen, *click* **Create**. Type the **name** of the new format and select whether it is an **Hourly** or **Satellite** format. *Click* **OK** to create the format.
- 3 The special format can now be selected to edit as a regular format would. *Select* the new **Format** and *click* **Edit** to assign templates as required.

A completed Special Format must be Scheduled to be active on a specific date.

- 4 To schedule the Format for a specific day, *select* the **Format** and *click* **Schedule**.



5

Select the **month** and **year** when the format will be scheduled. Click on the **day(s)** for the format to be scheduled. The selected day(s) will be highlighted in blue on the calendar and the date will be added to the box below the calendar.

Schedule Format

Station: PAUL-FM
Format: New Year's Countdown (Satellite)

December 2010

SUN	MON	TUE	WED	THU	FRI	SAT
			1	2	3	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	

Fri Dec 31 2010

OK Cancel

6

Click **OK** when finished.

To remove a date from the format schedule simply click on the day in the calendar again.

...Execute a Clear & Re-import?

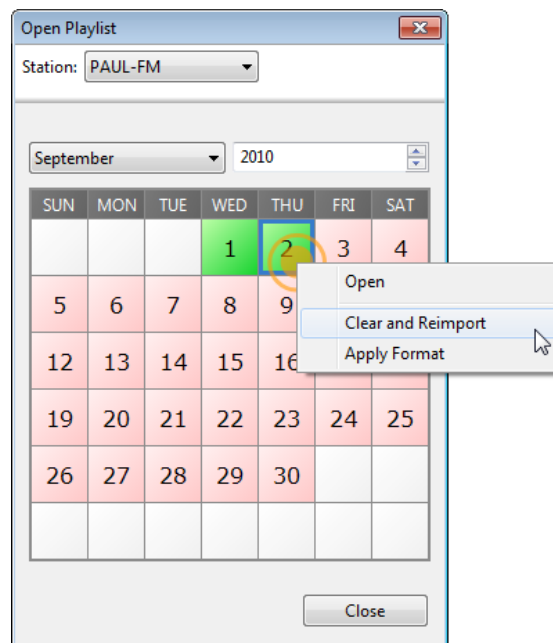
The re-import process will use the previous successful file import from the station's drop box, for example: 080924.skd_PROCESSED. Note that this will remove any changes made to the schedule since this file was first imported including items like Voice Tracks.

1

In Playlist Editor, click on the **Playlists menu icon** or click on the **Playlists** option on the Playlist Editor launch page.

2

On the calendar, select the correct station from the drop-down list and *right-click* on the **date** to be rescheduled and *select* **Clear and Reimport**. Playlist Editor will clear the existing playlist information from the database, including formats and templates.



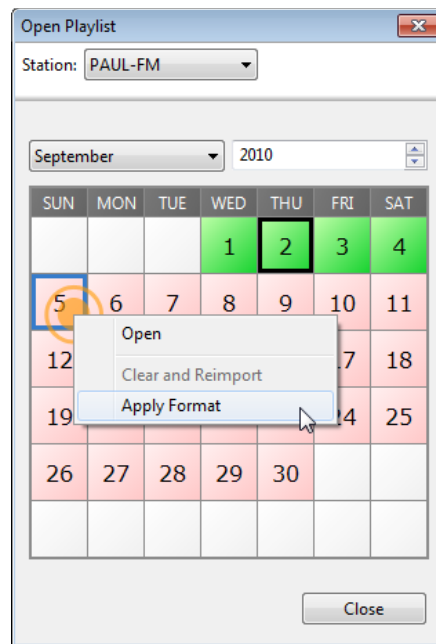
...Apply a Format?

1

In Playlist Editor, *click* on the **Playlists menu icon** or *click* on the **Playlists** option on the Playlist Editor launch page.

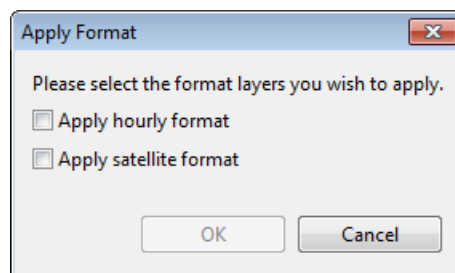
2

On the calendar, *select* the correct **station** from the drop-down list and *right-click* on the **date** to be scheduled and *select* **Apply Format**.



3

Select the option to apply the **Hourly Format**, **Satellite Format** or **both** configured for the selected day and *click* **OK**.



...Open a Playlist for Editing?

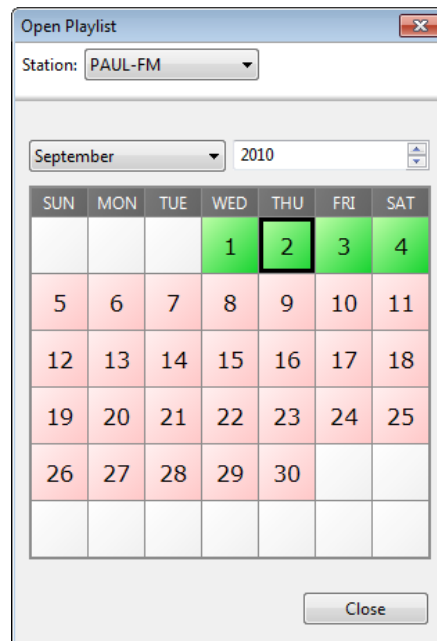
There is risk associated with making changes remotely in Playlist Editor or re-exporting schedules from your scheduling software if the changes made are close to air time. Operators may not have sufficient warning and may be caught off-guard by changes that update the Stack.

1

In Playlist Editor, *click* on the **Playlists menu icon** or *click* on the **Playlists** option on the Playlist Editor launch page.

2

On the calendar, *select* the correct **station** from the drop-down list and *click* on the **date** to be edited.



Keep in mind the changes made in Playlist Editor are only reflected in the current playlist, and will not change schedule files exported by music or traffic schedulers or the header information on individual audio files.

...Restore Events Deleted from Playlist Editor?

1

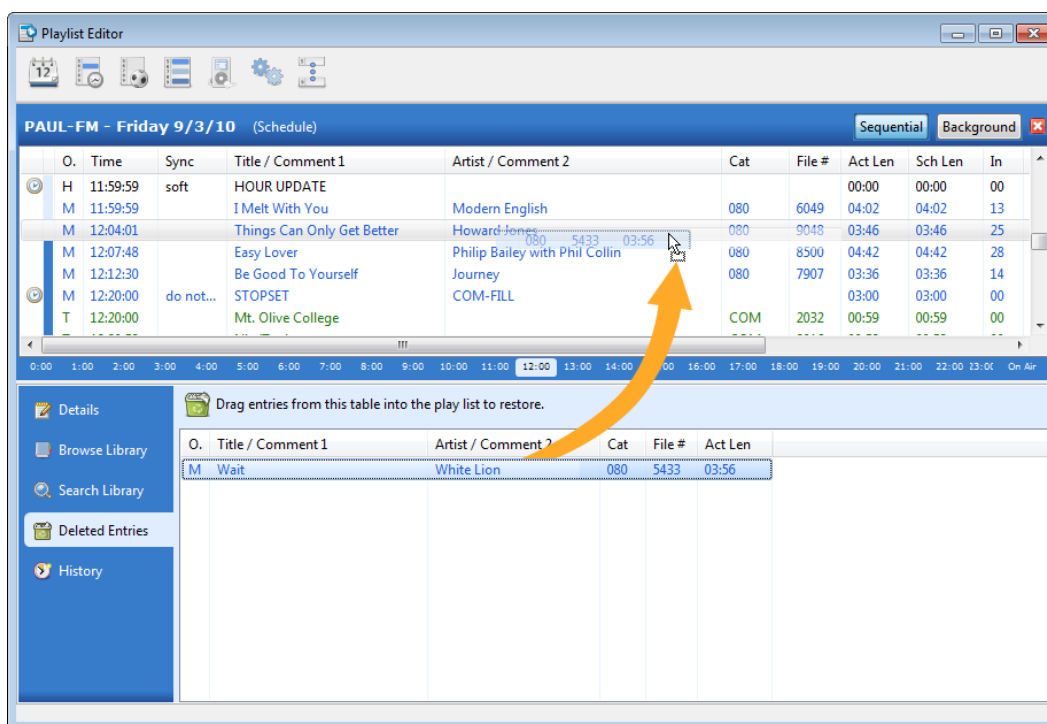
After opening the playlist to be edited, find the point in the schedule where the event should be restored. Either scroll to the location in the playlist or *click* on an **hour** on the Jump Bar to jump to a specific point in the playlist.

2

In the Detail Pane, *click* on **Deleted Entries**. This will display a list of all deleted events for the day.

3

Click on and drag the **event** to be restored into the schedule.

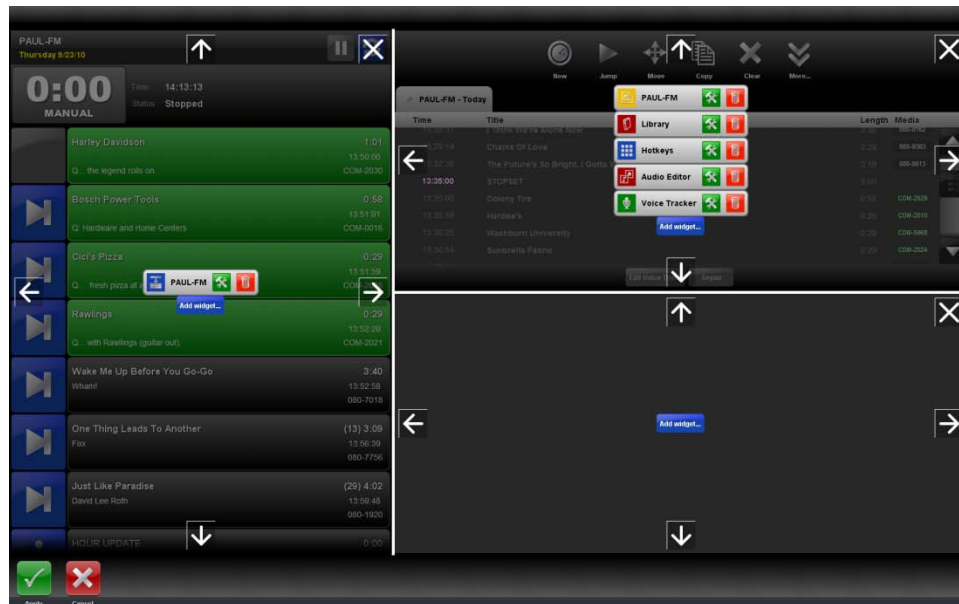


When you drop an event in the schedule, it will be added to the playlist directly above the event you drop it on. In the example above, *Wait* will be inserted into the schedule just above *Things Can Only Get Better*.

Section 4

Delivering Content

Workstation is the main user interface for your *WO Automation for Radio* system. Workstation is a configurable, container-based interface that provides access to small, standalone applications called **Widgets**. Containers can be added, removed or resized and configured to display as many or as few Widgets as needed for each station.



This section will focus on the Widgets available in your *WOAFR* system. Your system configuration may not have every Widget installed. The container configuration and screen layout may also differ from the examples represented in this manual, but the operational fundamentals will be consistent system to system.



At the bottom-left of the Workstation interface, you will see a bank of buttons. The button group on the left allows you to perform operational functions like selecting the active station or entering **delete** or **preview** mode. The button group on the right will allow you to select and display the Widgets configured on your system. **Clicking a Widget button** will display the Widget if it is not currently displayed, or identify the Widget on-screen if it is currently active.

The Stack Widget



The Stack gives an instant view of the on-air event and upcoming events. The Stack includes the tools to preview, start, stop and edit events scheduled for playback. The Stack has two modes of operation: Automatic and Manual.

The number of events in the Stack will depend on the size of the container and the monitor resolution.

Playback Modes

In **Automatic mode**, events in the stack advance without user intervention based upon the by the EOM (**End-of-Message**) signal of the previous event. When a new event starts, the previous event automatically fades out. The Countdown Timer will indicate the current Mode by displaying either Automatic or Manual. Additionally, when in Automatic mode there will be green play buttons next to each event in the Stack.

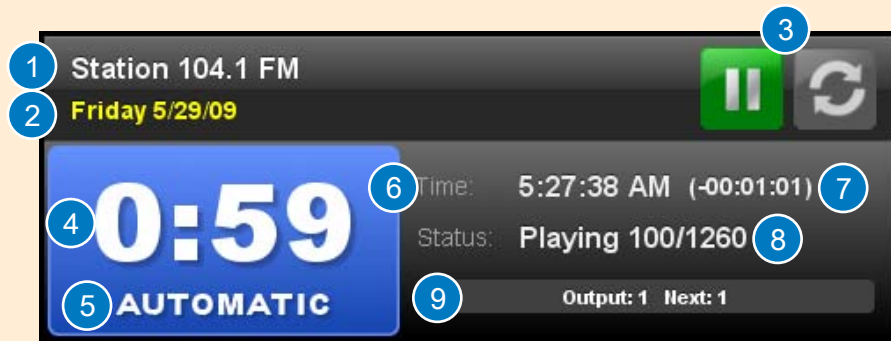


In **Manual mode**, the play buttons next to each event will be blue. Additionally, the Countdown Timer will indicate the Stack is in Manual mode which requires user input for every event in the schedule. When the on-air event is complete, instead of transitioning to the next event automatically, the system status will change to **Stopped** and an operator will have to **click** a blue **play button** to start the next event.

Clicking the Countdown Timer will toggle between Automatic and Manual modes.

Are all your event labels gray? Add some color by configuring category colors in Workstation's System Settings. See the section on [Installing, Configuring and Managing your System](#) for details.

Getting to Know the Stack Widget



Ref	Field	Description
1	Station	Displays the radio station name as entered in System Configuration.
2	Date	Today's date and the current day of week.
3	Pause/Re-cue	These buttons are used with the on-air event (discussed in the Stack Operation section).
4	Countdown Timer	Displays a countdown of the time remaining for the on-air event. The clock will be red in the last 10 seconds of play and will be light blue if the on-air event is paused.
5	Mode Indicator	The Countdown Timer also displays the stack mode as Automatic or Manual . Click the Timer to switch between modes.
6	Time	The current time is displayed in HH:MM:SS using the 24-hour clock.
7	Backtimer	The backtimer (when enabled) is displayed next to the Time field.
8	Status	Shows the Stack status: <ul style="list-style-type: none"> Playing Specifies category and asset ID of the on-air event. Paused On-air event has been paused. Stopped The Stack has not been started, or is in manual mode waiting for user to start the next event. Playing unknown audio Refer to the Adopted Entry section. <p>If the Stack is executing a Workflow, the Status field will display each stage of the Workflow.</p>
9	Output Indicator	Channel where the on-air event is playing. Next refers to the next channel available for playback. Note that the output channel used by a hotkey is displayed on the hotkey itself.

Previewing Audio Events

1

To enter **Preview** mode, *click* the green **Preview** headphones button in the bottom tool bar.



While in **Preview** mode, *clicking* the **Preview** icon next to specific audio events will allow you to preview all audio events in the Stack, Playlist, Hotkey, and Library widgets.

2

Click the **Preview** icon on (or next to) the item to preview. The sliding Preview Widget will appear at the bottom of the screen and begin playback immediately.



You have the option to pause, resume, or stop the preview, as well as jump to the last 10 seconds of the audio.

3

Click the **Close** button at the bottom right of the Preview Widget to close the Widget. *Clicking* the **Preview** button at the bottom of the Workstation screen will exit Preview mode.

Pausing and Resuming Playback

1

Click the **Pause** button at the top of the Stack Widget to pause the on-air event. The Start button next to the on-air event will display the word **PAUSED**.



2

Click the **Pause** button again to resume playback of the on-air event.

If you click the Start button with the PAUSED label instead of the Pause button you will fade the paused on-air event.

Moving Events

1

To move an event within the Stack, *click* the **label** area of the event to be moved. The event will be outlined and the Start button of all events in the Stack will be replaced by a blue **Move** button.



2

Click on the **Move** button of event where you would like the moved event to be placed. The moved event will be inserted in that position and the other events will be moved down in the Stack.

Inserting Events

Events can be inserted from either the Library Widget or the Hotkey Widget.

1

To insert an event from the Library Widget, *click* on the **event** you would like to insert into the Stack.



To insert an event from the Hotkey Widget, first enter Hotkey Edit mode by clicking on the Edit button on the Hotkey palette. Click on the **event** you would like to insert into the Stack.



2

All events currently loaded in the Stack will be replaced by a blue **Insert** button. Click the **Insert** button where you want to insert the selected event. Workstation will exit Insert mode automatically.

Queued actions will appear in the top right-hand corner of the Workstations screen. To cancel an action, just click on it.

Deleting Events

1

To enter **Delete** Mode, *click* the red **Delete** trash can button in the bottom tool bar.



2

Click the **Delete icon** on (or next to) the item to delete.

3

Exit Delete Mode by *clicking* the **Delete Mode Active** tag at the top of the Workstation interface or by *clicking* the **Delete** trash can button at the bottom of the screen.

Not only can you delete items in the Stack, you can enter Delete Mode to remove future events from the Playlist Widget or Hotkeys if a Hotkey palette is in Edit mode.

Using the Backtimer

The backtimer looks ahead in the schedule to the next timing target event, and displays how short the system is (by displaying a negative value) or how long the system will be (by displaying a positive value). The Backtimer function assumes that all events between the current time and the target will play for their full duration.

Target events are defined in Playlist Editor using the Hard Sync, Soft Sync, or Timing Target selections in the Sync field.

The backtimer calculates the difference by adding the duration of all events leading up to the next timing target and the current clock time, and comparing the result to the timing target. For example:



1	Time remaining for on-air event	02:51
2	Duration of events leading up to timing target	04:02
Total duration of to-play material		06:53
3	Plus current clock time	13:55:20
If all events play to full duration, the system would play to this time:		14:02:13
4	Less timing target	13:59:59
Difference		02:14

The displayed Backtimer value takes into account whole-second rounding.

Adopted Entries

The Audio Server will continue to play the on-air event when Workstation is restarted. When Workstation reconnects to the Audio Server while that same event is still playing, the on-air entry label will display **Current Audio/Unknown**, the **Countdown Timer** will display 00:00 in red as if the event is stopped and the **Status** field will display **Playing Unknown Audio** until the audio finishes playing.



This is referred to as the **Adopted Entry**. If Workstation is in Automatic mode, the EOM of the Adopted Entry will still start the next event.

Do not manually start the next event in the stack while the Adopted Entry is playing. Fading, re-cuing or pausing the Adopted Entry is also not recommended.

Player Widget

The Player Widget allows you to play a media asset on a specific audio output. There can be one Player Widget for every audio output on a given system.

The Player Widget functions as the SS32 Version 5 Live Mode or Maestro's cart deck function.

Getting to Know the Player Widget



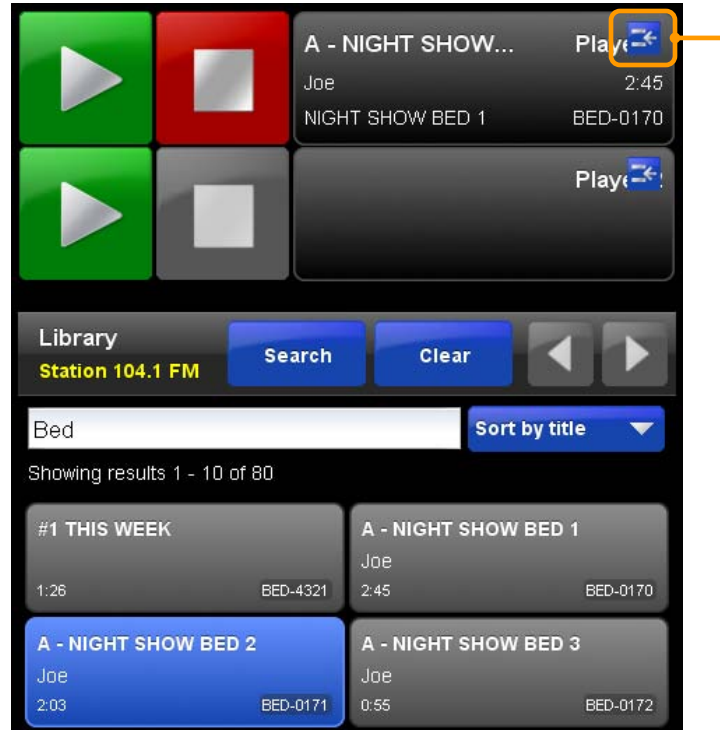
Ref	Field	Description
1	Play/Pause/Resume	Once an asset is loaded, <i>clicking</i> this button will start playing the asset on the configured audio channel. <i>Clicking</i> the button while an asset is playing will pause playback. <i>Clicking</i> the button again will resume playback. If this button is clicked without a loaded asset, the Player Widget will load and play the next-to-air event from the Stack Widget.
2	Stop/Eject	If the loaded asset is playing, <i>clicking</i> this button will stop playback and unload the asset from the player. If the asset is not playing, <i>clicking</i> this button will only unload the asset. <i>Clicking this button will stop playback, not fade a playing asset.</i>
3	Media Asset Label	This field will only display the player name until a media asset is added. Once an asset is loaded in the player, the label will display that asset's information.
4	Player Name	Displays the name as entered in the Player Widget configuration.

Manually Loading Assets in the Player Widget

Media Assets can be loaded manually from the Stack, Library, Playlist or Hotkey Widgets.

1

Click on an **asset** in any of these widgets and the blue **insert icon** will appear in the Player Widget.



2

Click the **Media Asset Label** of the Player deck where you want to insert the asset.

An asset cannot be loaded into a deck that is currently playing.

Assets can also be loaded from the Hotkey Widget if the Hotkey Widget is in Edit mode.

Previewing Assets in the Player Widget

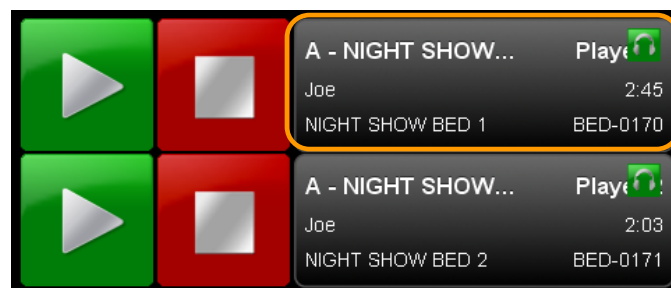
1

To enter **Preview** mode, *click* the green **Preview** headphones button in the bottom tool bar.



2

Click the **Media Asset Label** of a Player deck to begin the preview.



The asset will play back on the Default Preview Output defined in the Workstation Launcher.

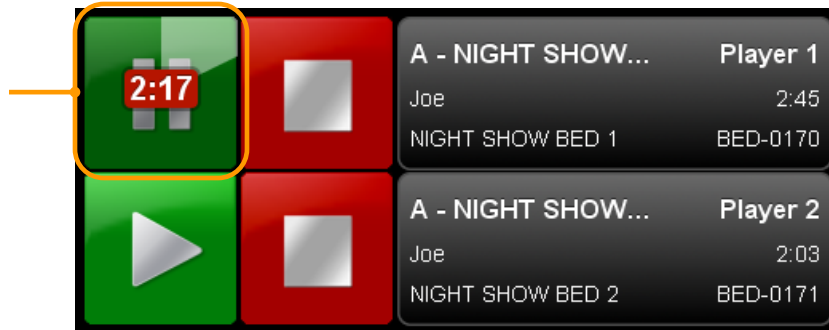
3

Click the **Preview** button at the bottom of the Workstation screen to exit Preview mode.

Playing an Asset in the Player Widget

1

Click the **Play** button to start playback of the loaded asset. A countdown timer will be visible on top of the Play button.

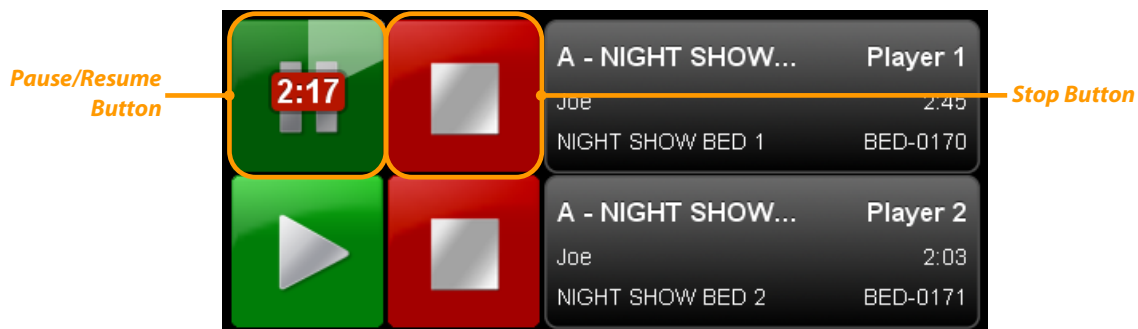


The asset will play back concurrently with any events playing back in the Stack Widget.

Clicking the **Play** button on an empty player will load and start playback of the next-to-air asset in the Stack Widget. The asset will be removed from the Stack Widget, loaded in the player and played immediately.

2

You can pause playback by *clicking* the **Play** button on a playing player. *Clicking* the **button** again will resume playback. *Click* the **Stop** button to stop playback and unload the asset from the player.

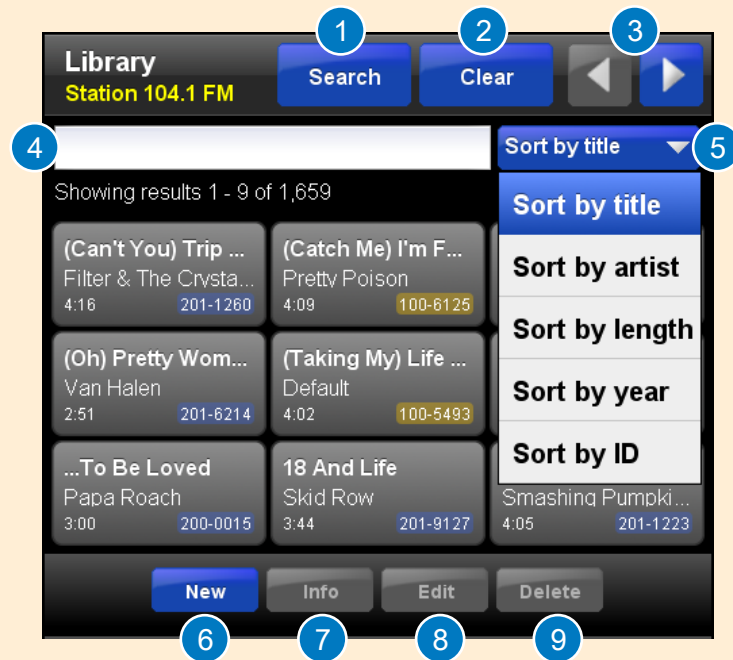


If the event is not stopped manually, it will be unloaded automatically when it is finished playing.

Library Widget

The Library Widget provides search and edit access to the configured radio station's Media Asset Library.

Getting to Know the Library Widget

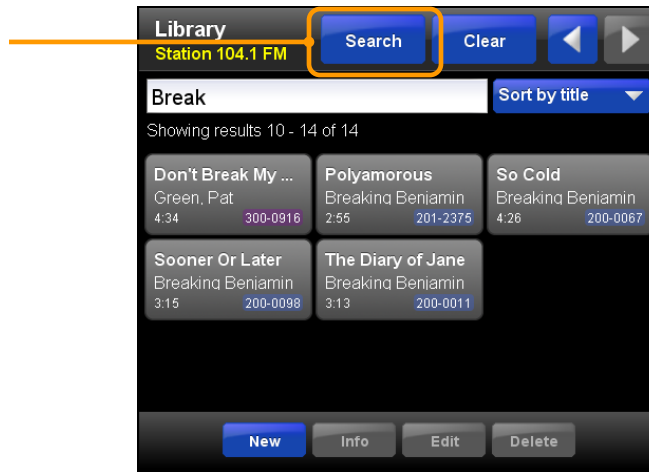


Ref	Field	Description
1	Search	Opens the on-screen keyboard allowing you to type in search criteria.
2	Clear	Removes the previous search criteria and resets the search results.
3	Scroll Arrows	Allow you to browse through multiple results pages.
4	Search Bar	Displays the current search criteria. The system will search all media assets for instances of the criteria in all fields.
5	Sort Menu	Provides options for sorting the search results. By default results are sorted by Title, displaying assets with special characters or numbers in the Title field first.
6	New	Opens the Audio Editor Widget to allow for creation of new assets.
7	Info	Displays the header information for the selected media asset.
8	Edit	Opens the selected media asset in the Audio Editor Widget.
9	Delete	Removes the selected media asset from the database.

Performing Library Searches

1

Click the **Search** button at the top of the Library Widget to bring up the on-screen keyboard. Use the on-screen keyboard to enter your search criteria.



If you prefer to use the regular keyboard, click the **Search** button a second time. The on-screen keyboard will be minimized and the cursor will be in the search bar.

The slide-up keyboard can be customized for Spanish and Mandarin. For more information on regional customization, contact your support organization.

2

The search results will update automatically as you type. By changing the option in the Sort Menu drop-down, you can sort the search results by Title, Artist, Length, Year, or ID. If the search returns multiple results pages, you can use the arrow buttons to move between pages.

Clicking the **Clear** button at the top of the screen will remove the search criteria and displayed results.

Don't see the Library Widget? You can open Library Widget by clicking on the Library Book icon at the bottom of the screen.



If you do not see the **Library** icon on the Widget bar, talk to your System Administrator.

Search Tips

One of the main benefits of the Library Search feature is that while you can find an asset by category or media asset number, the Search tool searches all asset fields for a search term simultaneously.

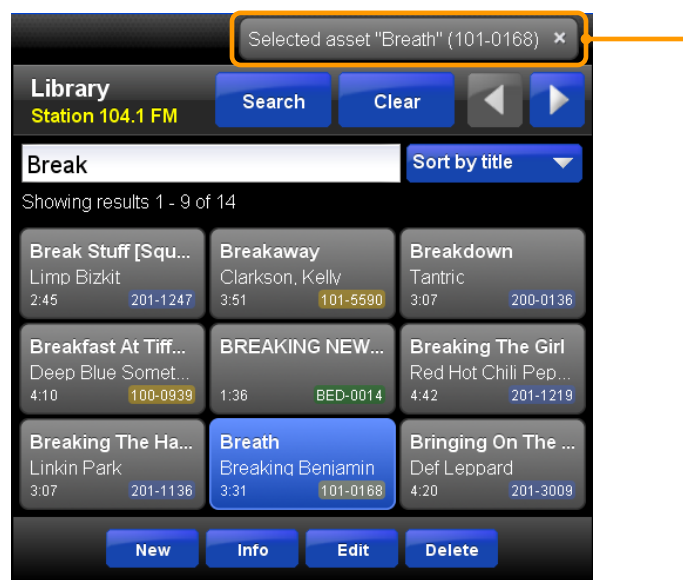
- If you are looking for a song, simply type one or two words from the title and one or two words from the artist. For example, the search string **Madonna Like** will return **Like a Prayer** and **Like a Virgin** by **Madonna**.
- To search within a specific category type the category code and include a forward slash. For example, **COM/** would search for assets within the COM category. Searching simply for **COM** without the forward slash would bring up all assets containing those three letters in any field, such as **COME** or **COMpare**.
- If you know part of the media asset's Asset ID, you can go on to find a specific media asset by typing the Asset ID after the category, for example **COM/0025**. Remember that the search results update automatically and narrow down with each character typed so you do not have to remember the entire Asset ID. For example searching for **101/55** will bring up all assets beginning with **55** in category **101**.
- You can search for media assets with a specific duration by entering the time in MM:SS format. Entering **03:15** will bring up assets that are 3:15 long. Simply typing **3:15** would also bring up assets with a length of 13:15 and 23:15.
- To find assets in a range of lengths, enter the length with a dash between the times like this: **03:15-03:30**.
- Search criteria can be combined. If you are looking for a Madonna song that is between 03:00-03:30, you can enter **Madonna 03:00-03:30**.

Inserting Searched Assets from the Library Widget

Selecting a Media Asset in the Library Widget enables the **Insert function**, allowing the asset to be added to the Stack, Playlist, or Player Widgets or to be assigned to a Hotkey.

1

Click on an **asset** to select it. You can deselect the asset (automatically turning off the Insert function) by *clicking* on the **asset** a second time, or by *clicking* the **Selected Asset message** at the top of the screen.



2

The Stack, Playlist, and Player Widgets will display the **Insert** icon where the asset can be inserted. When inserting the asset in the Stack or Playlist Widgets, the selected asset will be inserted above the asset where the Insert icon is clicked. The Insert function will automatically disable as soon as the asset has been placed in a widget.



To add the selected asset to a Hotkey, in the Hotkey Widget open a hot key page and **click Edit**. Click on the **circle** where you want to add the asset.



Previewing Library Assets

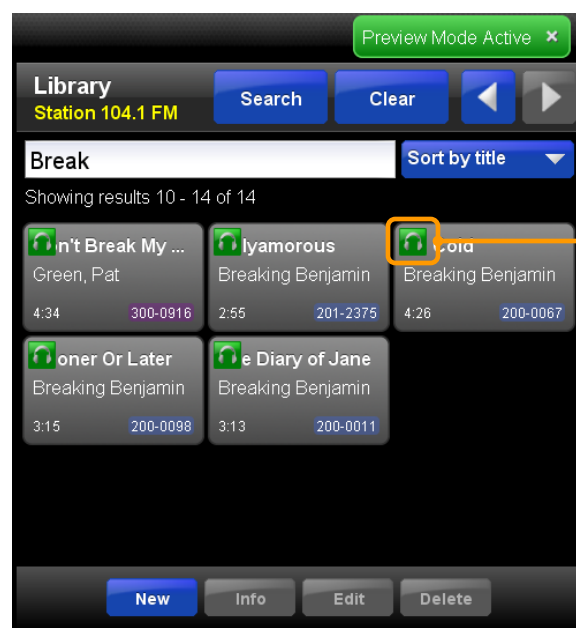
1

To enter **Preview** mode, *click* the green **Preview** headphones button in the bottom tool bar.



2

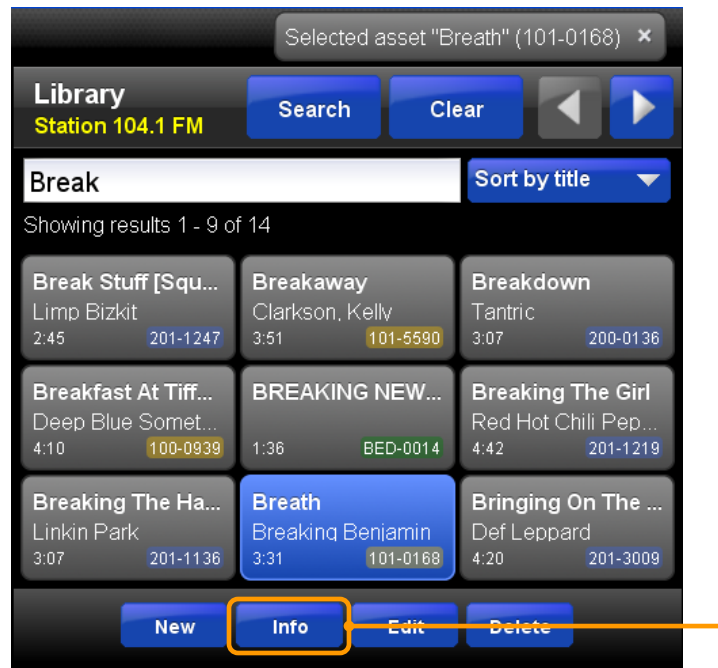
Click the **Preview** icon on the asset to preview. The Preview sliding widget will appear at the bottom of the screen and begin playback immediately using the Default Preview Output defined in the Workstation Launcher. You will have the option to pause, restart, and stop the preview, as well as jump to the last 10 seconds of the preview.



Viewing Asset Details

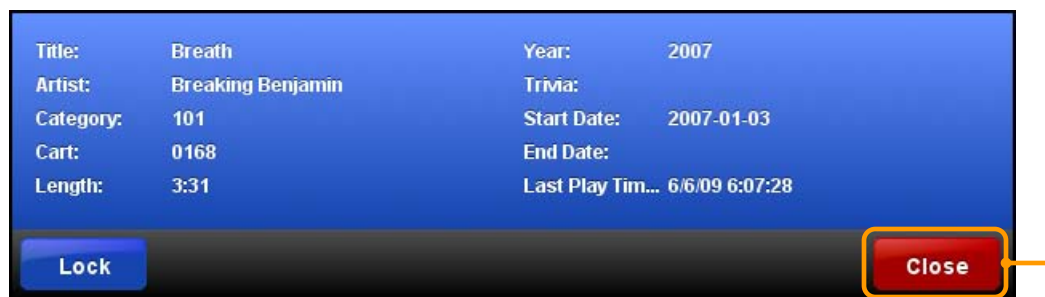
1

Click on a Media **Asset** and click the **Info** button.



2

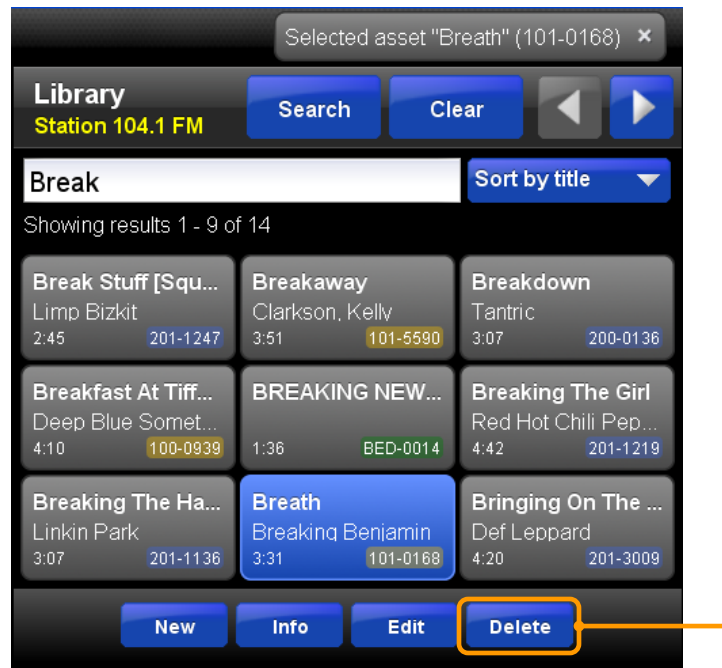
The Info screen displays the database information along with the last played date for the selected asset. To close the Info screen, click **Close**.



Deleting Assets from the Library Widget

1

Click on a Media **Asset** and click the **Delete** button.



This action deletes the media asset from the server and any other radio stations and workstations where it is distributed and cannot be undone. If you simply want to remove distribution to the radio station, edit the distribution properties in Audio Editor.

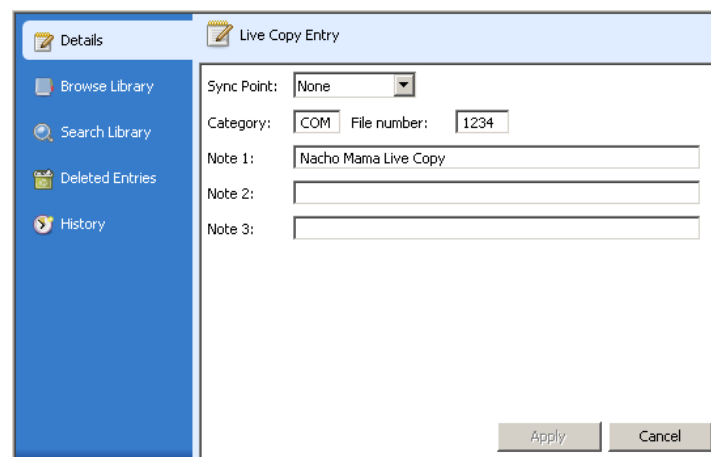
Live Copy Widget

The Live Copy Widget allows live copy events to be scheduled in the playlist. Live Copy will appear in the Stack Widget with a balloon icon. When the icon is touched, the Live Copy will be displayed in the Widget.



Once a piece of Live Copy is displayed in the Widget, updates to that file will not be seen unless the balloon icon is pressed again, refreshing the Widget.

Live Copy may be scheduled in the Playlist Editor using the Live Copy playlist entry option. Live Copy can also be scheduled using the playlist import parsers by placing the letters **LC** before the media asset number in the import file.



The category of the Live Copy playlist entry controls the directory where the Live Copy text file should be stored. It is possible for audio and text media assets to share a category and thus share a single directory in the file system.

The Live Copy text should be saved in a file with a name matching this format:

LCnnnn.TXT or LCnnnn.RTF

LC indicates this is a Live Copy file while **nnnn** represents the media asset number of the live copy. Live Copy events may be saved as either .TXT plain text files or .RTF rich text files. Rich text files may include different font types and font sizes.

Hotkeys Widget

Hotkeys can be configured to play audio, start a workflow, or jump to another page of hotkeys. You can set up as many Hotkeys on a page as you would like—the size of the Hotkeys will automatically adjust depending on the size of the container and the number of configured Hotkeys.

Getting to Know the Hotkey Widget



Ref	Field	Description
1	Edit Button	Clicking this button puts the Hotkey Widget into Edit mode, allowing users to create or edit Hotkeys and Hotkey pages.
2	Index Button	Provides quick access to all configured Hotkey pages.
3	Scroll Buttons	Allows users to scroll between Hotkey pages.
4	Hotkey	When clicked, Hotkeys can be configured to play back an audio asset, execute a Workflow or quickly jump to another Hotkey page.

Hotkey configuration is stored centrally and associated with a specific Radio Station and Profile. This makes Hotkeys much more portable, with palettes and changes automatically updated on all Workstations using that Radio Station and Profile.

Adding New Hotkey Pages

1

In the Hotkey Widget, *click* the **Index** button to view the pages list.



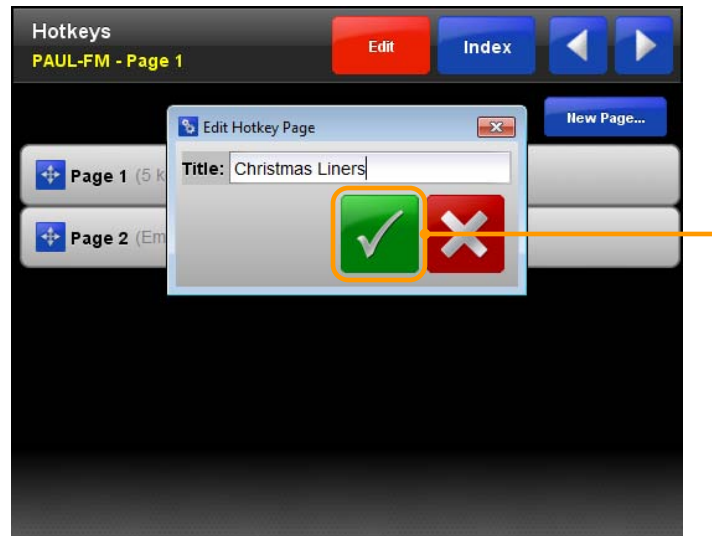
2

Click the **Edit** button, and *click* **New Page** to add a new page.



3

Type a **name** for the Hotkey page and *click* the green **Confirm** button.



4

Repeat these steps as necessary to add more Hotkey pages. When all pages have been configured, *click* the flashing **Edit** button to exit Edit mode.

Editing Hotkey Pages

While in Edit mode, you can change the names of existing pages, or change the order of the pages.

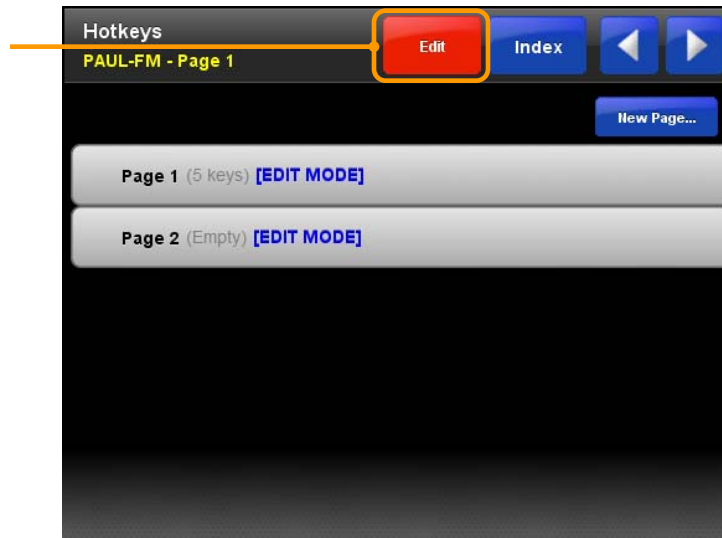
1

In the Hotkey Widget, *click* the **Index** button to view the pages list.



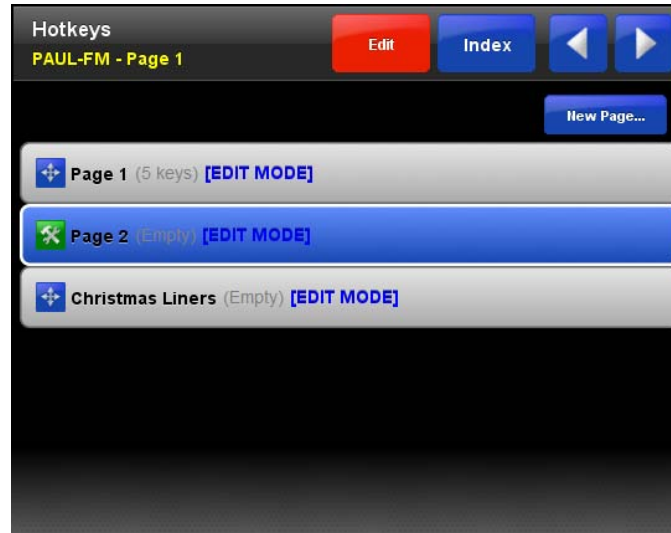
2

Click the **Edit** button to enter Edit mode.



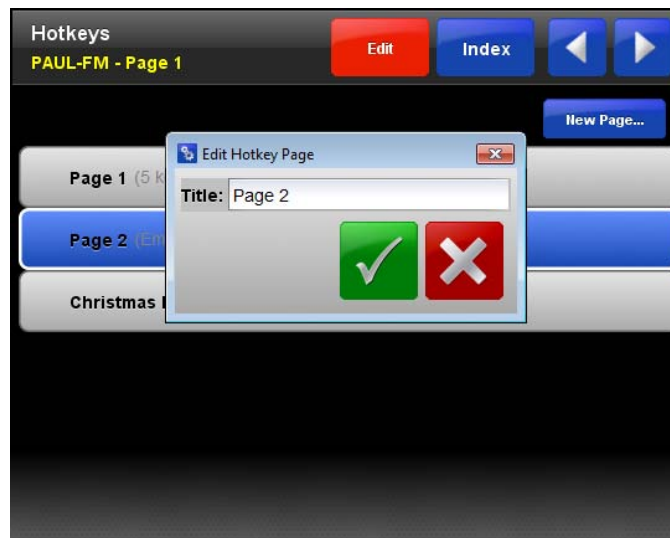
3

Click on one of the **pages** and notice that it now displays the green Configuration icon while the other pages display the blue Move icon.



4

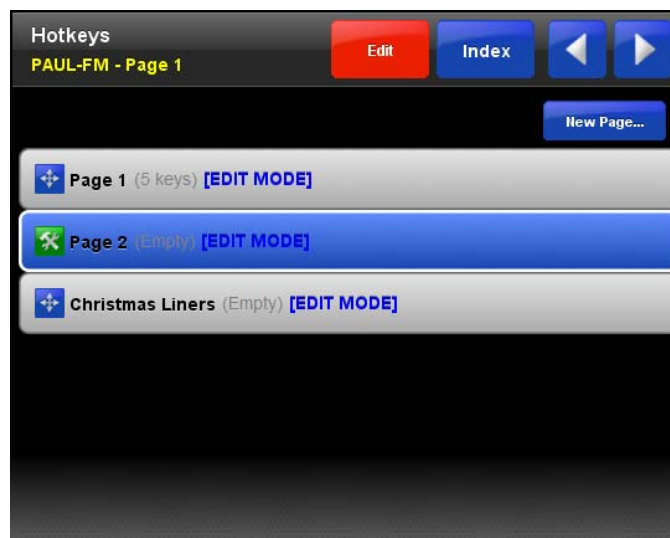
Click the green **Configuration** icon to change the name of the selected page.



Once you have typed in an updated **page name**, click the green **Confirm** icon to save your changes.

5

To move the selected page in the list of all Hotkey pages, thereby changing the scroll order, click the **Move** button on the new location.



6

When all changes have been made, click the flashing **Edit** button to exit Edit mode.

Deleting a Hotkey Page

1

In the Hotkey Widget, click the **Edit** button to enter Edit mode.



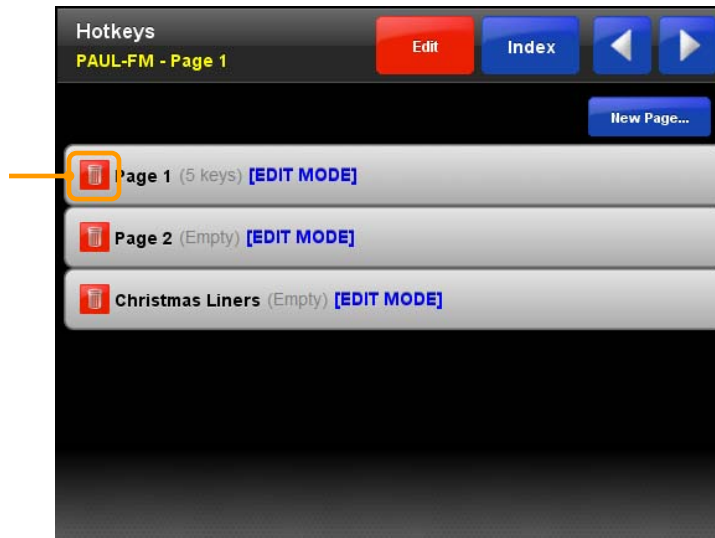
2

Click the red **Delete** button on the Workstation Widget Bar at the bottom left of the main screen.



3

Click the red **Delete** icon on the Hotkey page you wish to delete.



4

When all changes have been made, click the **Delete** button on the Workstation Widget Bar to exit Delete mode.

5

On the Hotkey Widget, click the flashing **Edit** button to exit Edit mode.

Assigning Elements to a Hotkey

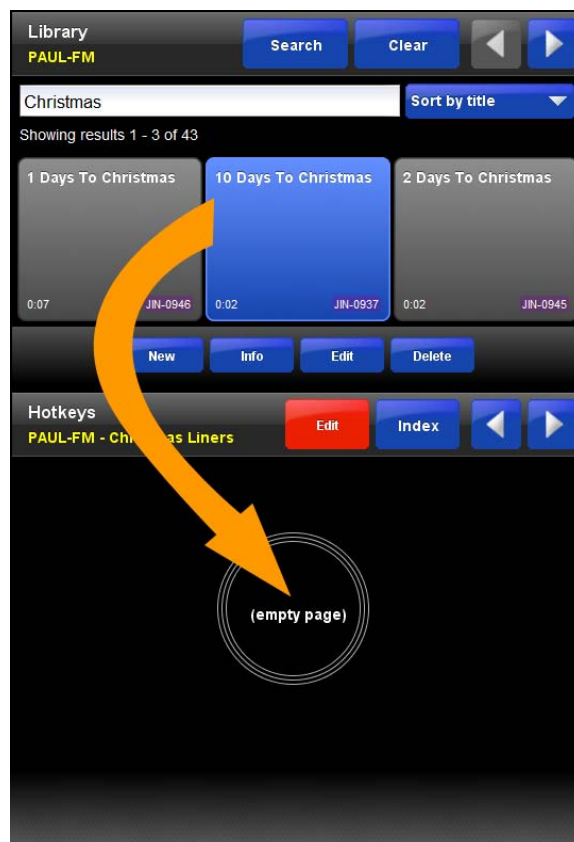
1

With a Hotkey page open, *click* the **Edit** button to enter edit mode.



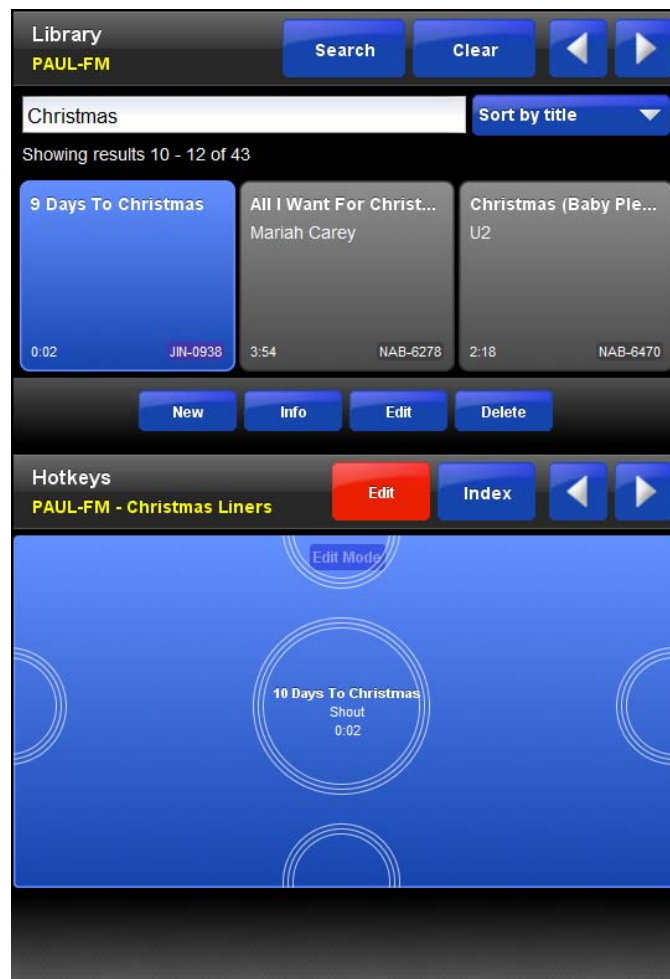
2

Click on a **media asset** in the Library widget. Circles will appear on the Hotkey page to indicate the target destination of the selected asset. *Click* in the circle to create a Hotkey using the selected media asset.



3

Follow the same procedure when adding additional media assets. Depending on which **circle** you *click* on in the Hotkey page, you can place the selected media asset to the top, bottom, or side of an existing Hotkey.



Clicking the center **circle** on an existing Hotkey will replace the element assigned to that Hotkey.

4

When all Hotkeys have been configured, *click* the flashing **Edit** button on the Hotkey Widget to exit Edit mode.

Deleting a Hotkey

1

In the Hotkey Widget, click the **Edit** button to enter Edit mode.



2

Click the red **Delete** button on the Workstation Widget Bar at the bottom left of the main screen.



3

Click the red **Delete** icon on the Hotkey you wish to delete.



4

When all changes have been made, *click* the **Delete** button on the Workstation Widget Bar to exit Delete mode.

5

On the Hotkey Widget, *click* the flashing **Edit** button to exit Edit mode.

Editing Existing Hotkeys

Hotkeys can be edited individually to display different label text or colors, execute Workflows, or jump to other Hotkey pages.

1

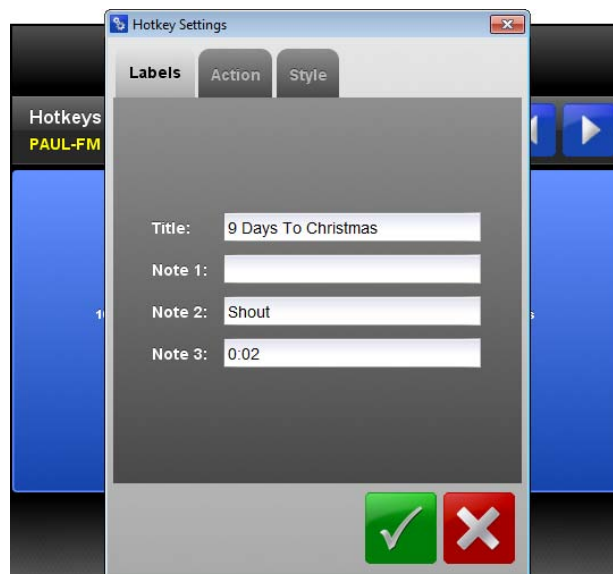
In the Hotkey Widget, *click* the **Edit** button to enter Edit mode.



2

While in Edit mode, *click* on a **Hotkey**. The selected Hotkey will display the green **Configuration** icon and the other Hotkeys will display the blue **Move** icon.

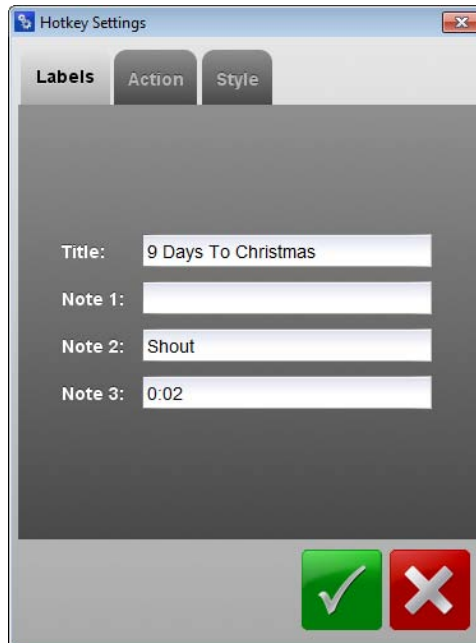
To rearrange a Hotkey page, *click* the **Move** icon on a Hotkey to move the selected Hotkey to that location. *Clicking* the **Configuration** icon will open the **Settings** page for the selected Hotkey, allowing you to modify the Hotkey properties.



Labels Tab

1

The text typed on this tab will be displayed on the Hotkey. *Type* in up to four lines of **text** and *click* the green **Confirm** button to accept the changes.



The image shows a screenshot of the 'Hotkey Settings' dialog box, specifically the 'Labels' tab. The dialog has three tabs: 'Labels', 'Action', and 'Style'. The 'Labels' tab is selected. It contains four text input fields: 'Title' with the text '9 Days To Christmas', 'Note 1' which is empty, 'Note 2' with the text 'Shout', and 'Note 3' with the text '0:02'. At the bottom right of the dialog are two buttons: a green button with a white checkmark (Confirm) and a red button with a white 'X' (Cancel).

This text is only for display on the Hotkey and will not affect the audio or command associated with the Hotkey.

Action Tab

Hotkeys that have been created using media assets can be re-tasked to play a different Media Asset or to execute other commands.

1

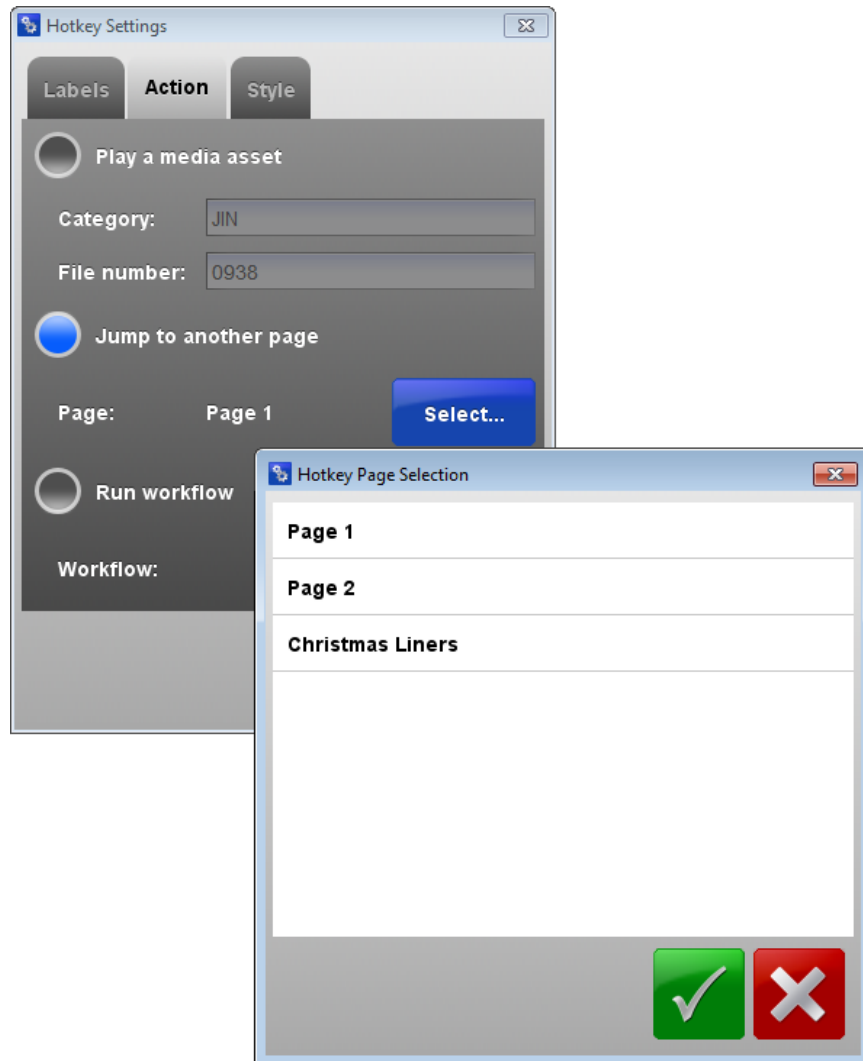
To change the Media Asset associated with this Hotkey, type the alternate **information** in the [Category](#) and [File number](#) fields and click the green **Confirm** button to save your changes.



The image shows a 'Hotkey Settings' dialog box with three tabs: 'Labels', 'Action', and 'Style'. The 'Action' tab is selected. It contains three radio button options: 'Play a media asset' (selected), 'Jump to another page', and 'Run workflow'. Under 'Play a media asset', there are text fields for 'Category' (containing 'JIN') and 'File number' (containing '0938'). Under 'Jump to another page', there is a 'Page:' label and a 'Select...' button. Under 'Run workflow', there is a 'Workflow:' label and a 'Select...' button. At the bottom right, there are two large buttons: a green one with a white checkmark and a red one with a white 'X'.

2

To reconfigure this Hotkey to jump the Hotkey Widget to another Hotkey page, *select* the **Jump to another page** option. Click the **Select** button and *select* the **target** Hotkey page from the list.

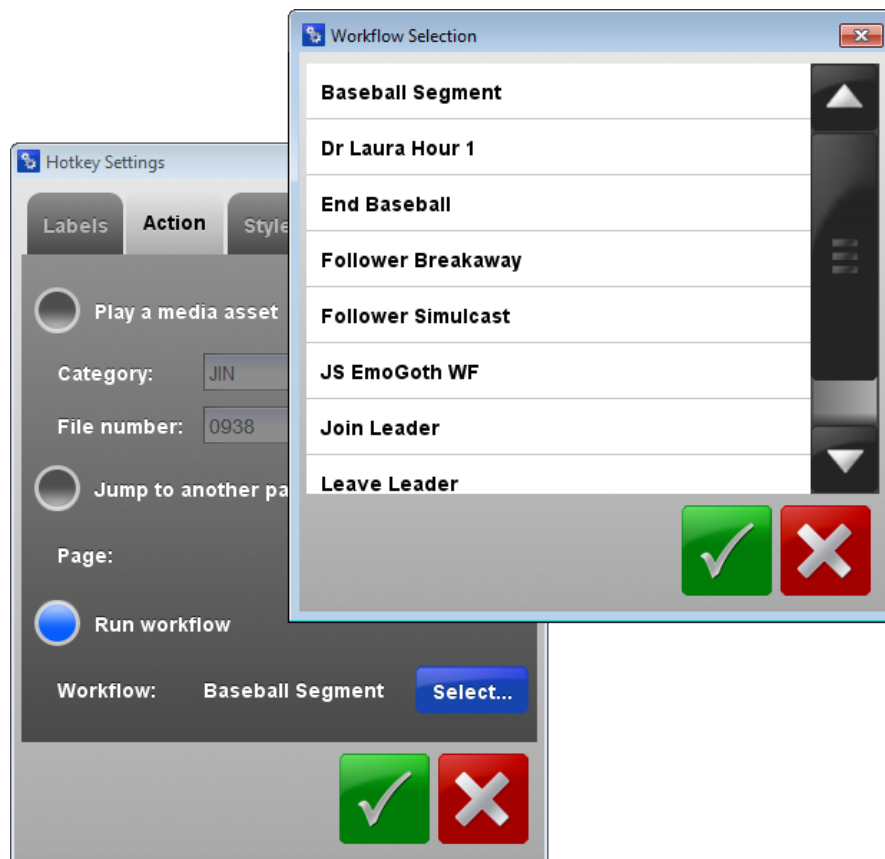


Click the green **Confirm** button to save your changes and close the [Hotkey Page Selection](#) window.

Click the green **Confirm** button on the [Hotkey Settings](#) window to save your changes and return to the Hotkey Widget.

3

To reconfigure this Hotkey to execute a Workflow, *select* the **Run workflow** option. Click the **Select** button and *select* the Workflow from the list.

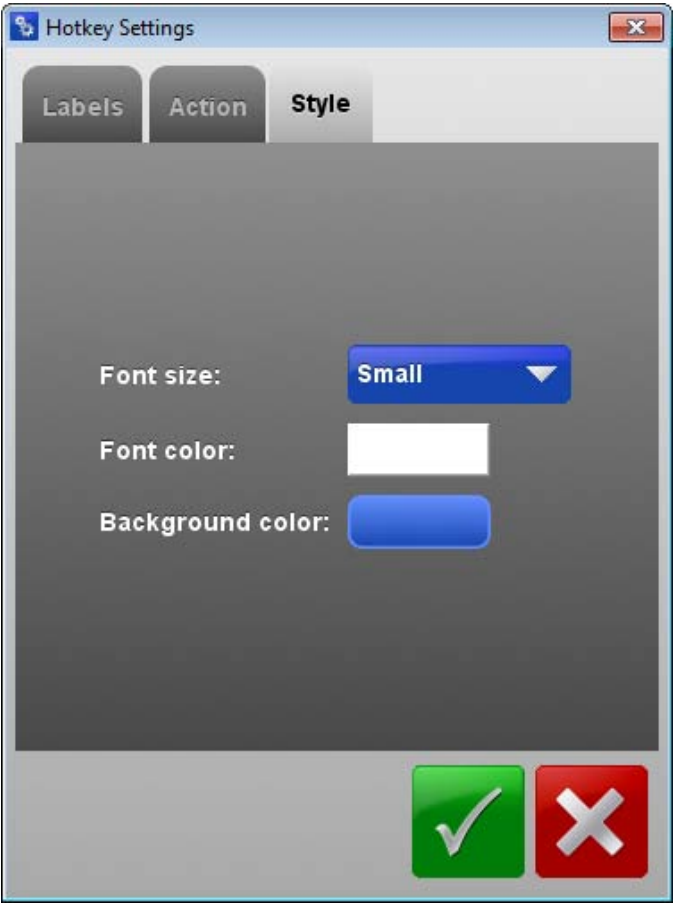


Click the green **Confirm** button to save your changes and close the [Workflow Selection](#) window.

Click the green **Confirm** button on the [Hotkey Settings](#) window to save your changes and return to the Hotkey Widget.

Style Tab

Options on the Style Tab only affect the appearance of the Hotkey button. Once all options have been set, *click* the green **Confirm** button on the [Hotkey Settings](#) window to save your changes and return to the Hotkey Widget.



Field	Description
Font Size	Use the drop-down list to set the size of the font on the Hotkey.
Font Color	<i>Click</i> in the field to open a palette of color options for the Hotkey font. <i>Clicking</i> a color option will select the font color and automatically close the Color Themes window.
Background Color	<i>Click</i> in the field to open a palette of color options for the Hotkey background. <i>Clicking</i> a color option will select the background color and automatically close the Color Themes window.

Playing Hotkeys

To play a Hotkey, simply click the Hotkey button.



Hotkey audio will play out the channel designated in the Hotkey Widget configuration.

Previewing Hotkeys

1

Click the green **Preview** button on the Workstation Widget Bar at the bottom left of the main screen.



A **Preview** icon will display on each Hotkey well as on events in the Playlist, Stack, and Library widget.

2

Click the **Preview** icon on the item to preview. The sliding **Preview Widget** will appear at the bottom of the screen and begin preview playback immediately. You have the option to pause, restart, and stop the preview, as well as jump to the last 10 seconds of the preview.



3

To close the Preview Widget, *click* in a blank **space** on the screen outside the Widget.

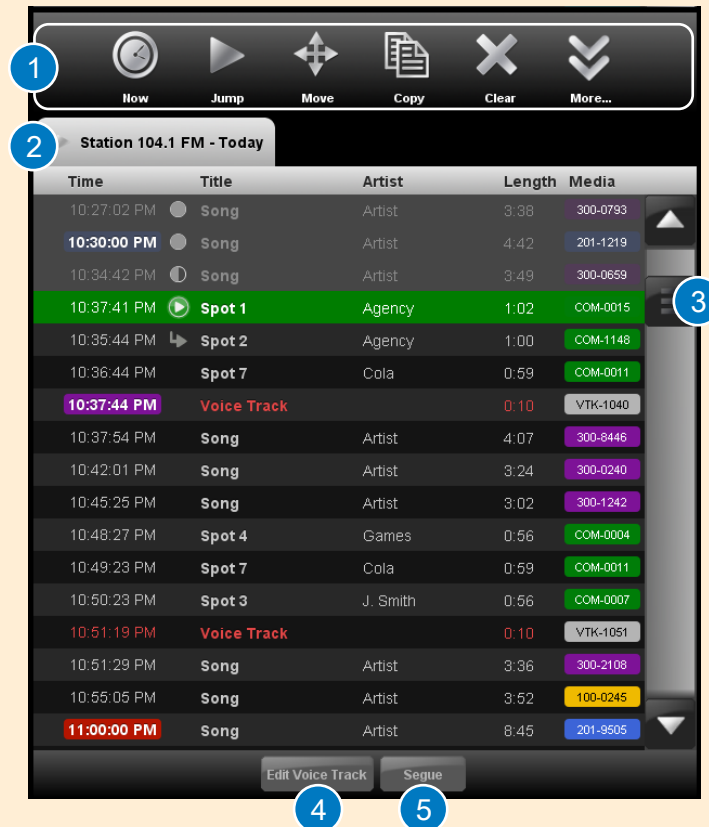
4

Click the **Preview** button on the Workstation Widget Bar to exit Preview mode.

Playlist Widget

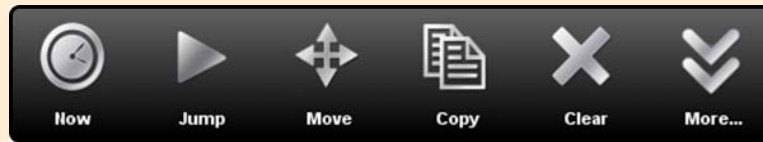
The Playlist Widget allows the user to make changes to the schedule from the on-air workstation. Changes made to the schedule in the Playlist Widget will automatically be reflected in the Stack and in Playlist Editor.

Getting to Know the Playlist Widget



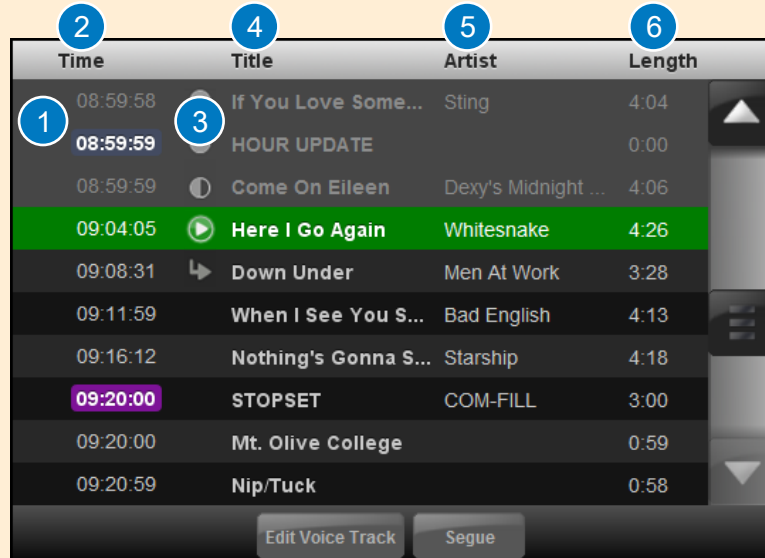
Ref	Field	Description
1	Tool Bar	Offers access to tools to navigate and edit the active playlist.
2	Playlist Tab	If multiple playlists are open, each will be assigned its own tab for easy access.
3	Scroll Bar	Allows you to scroll through the entire playlist.
4	Voice Track Widget Launch Button	Launches the Voice Track Widget. <i>This button will only be available when a voice track is selected in the playlist. See the Voice Tracking section for details on recording and editing voice tracks.</i>
5	Segue Editor Launch Button	Launches the Segue Editor, allowing you to edit the transition between two audio events.







Tool Bar Functions



Button	Description
Now	Repositions the playlist to display the current on-air event.
Jump	Allows you to jump to a different event in the past or future. <i>Click the Jump button and then <i>click</i> the Jump icon next to the event you want to be in the next-to-play slot.</i>
Move	Allows you to move one or more events to a different slot. <i>For more details see the Moving Events in the Playlist topic.</i>
Copy	Allows you to insert duplicate items in the Playlist. <i>For more details see the Copying Events in the Playlist topic.</i>
Clear	Clears any currently selected events.
More:	<div>Open Playlist</div> <div>Open Voice Track</div> <div>Deleted Entries</div> <div>Scroll to Hour</div>
	<p>Allows you to open current and future playlists from all configured radio stations in a new tab. <i>For more details see the Opening Other Playlists topic.</i></p> <p>Opens a new tab displaying scheduled voice tracks from the currently selected playlist along with the events before and after each voice track. <i>A blank tab opens if there are no voice tracks scheduled in the selected date. Selecting a voice track enables the Edit Voice Track button if the Voice Tracker Widget is configured. For more details see the Voice Tracking topic in the Creating and Editing Content section.</i></p> <p>Opens a slider window listing of events deleted from the playlist. <i>For more details see the Restoring Deleted Events topic.</i></p> <p>Opens a slider window allowing you to quickly jump to a selected hour in the current playlist.</p>

Playlist Tab Columns



Ref	Column	Description
1	Action Icon	Action icons associated with Delete , Insert , Move and Preview modes will appear in this column.
2	Scheduled Time	<p>Displays the scheduled time for each event. Sync Points and Timing Targets are also indicated in this column, with each color code indicating the target type:</p> <p>10:30:00 PM Soft Sync : When the system time reaches the highlighted time, the system will discard all events between the on-air event and will make the Soft Sync event next-to-play.</p> <p>11:00:00 PM Hard Sync : When the system time reaches the highlighted time, the system will discard all events between the on-air event, fade the on-air event and immediately the Hard Sync event.</p> <p>10:37:44 PM Timing Target or Do Not Move : Timing Targets act as markers for the Backtimer, while the Do Not Move property keeps the event's scheduled time from changing during merge process.</p>
3	Play Status	<p>Status indicator icons are displayed between the Scheduled Time and Title columns:</p> <ul style="list-style-type: none">  Played  Partially played  Skipped  Did not play  Playing  Next to play

4	Title	The Title associated with each event. Past events will appear in gray, the current on-air event will be highlighted in green, while missing Media Assets will be displayed in red.
5	Artist	The Artist associated with each event.
6	Length	The Duration value from the original schedule file.

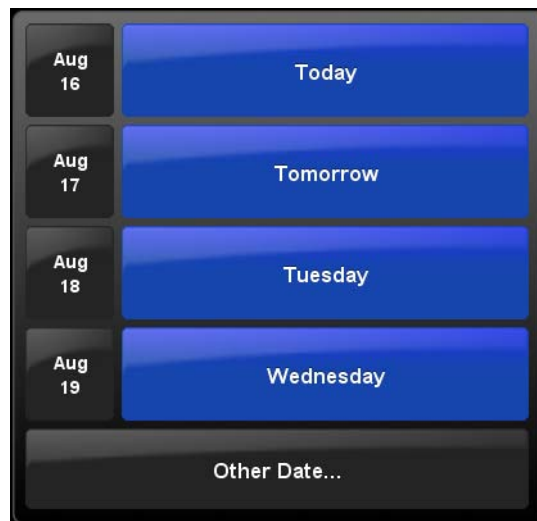
Opening Other Playlists

1

On the Playlist Widget Tool Bar, click the **More** button and select **Open Playlist**. Select the **radio station** from the popup window.

2

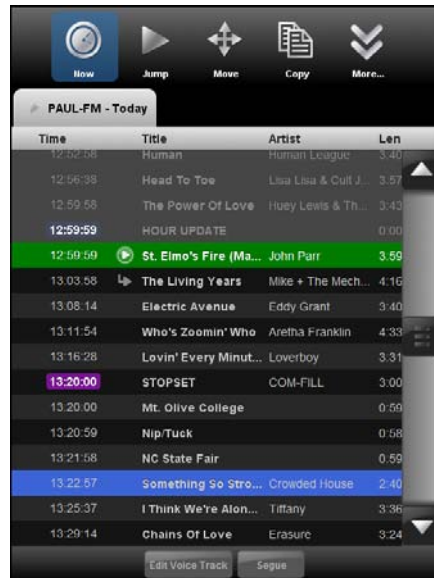
Click on the desired **date** in the sliding window that will appear at the bottom of the screen. Clicking **Other Date** will open a full calendar.



Moving Events in the Playlist

1

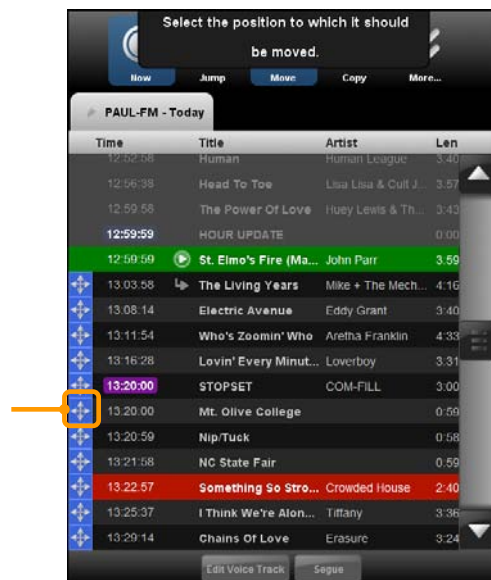
Click on the **event** in the Playlist to be moved. The selected event will be highlighted in blue.



To select multiple events, hold down the **CTRL** key while clicking on events. The selected events do not have to be sequential.

2

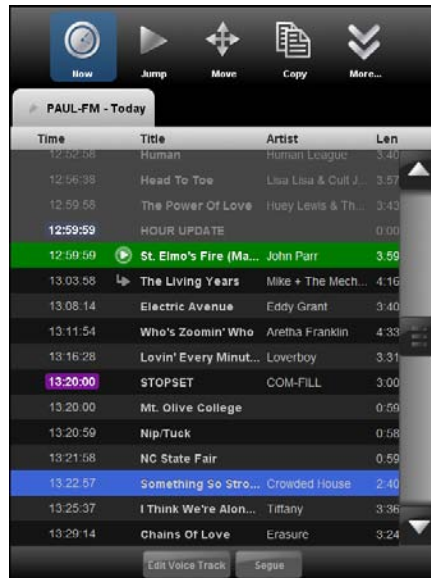
Once the events are highlighted, click the **Move** button in the Playlist Widget Tool Bar. The **Move** icon will appear next to the slots where the selected events can be moved. Click the **Move** icon to move the selected events to the target location. The scheduled times of the future events will be adjusted automatically.



Copying Events in the Playlist

1

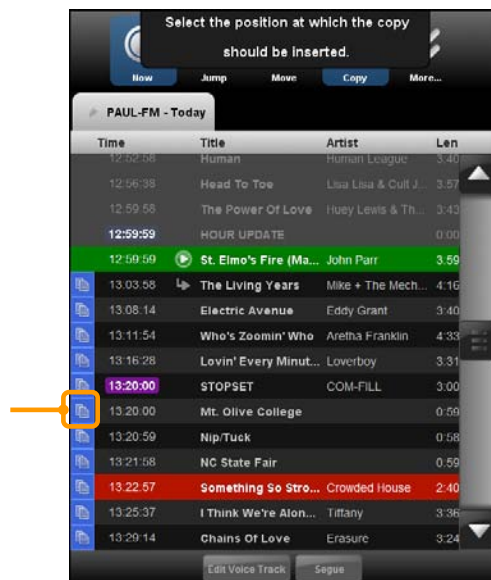
Click on the **event** in the Playlist to be copied. The selected event will be highlighted in blue.



To select multiple events, hold down the **CTRL** key while clicking on events. The selected events do not have to be sequential.

2

Once the events are highlighted, click the **Copy** button in the Playlist Widget Tool Bar. The **Copy** icon will appear next to the slots where the selected events can be copied. Click the **Copy** icon to copy the selected events to the target location. The scheduled times of the future events will be adjusted automatically.



Adding Events to the Playlist

Events can be added to the Playlist from the Library Widget or from a Hotkey. [See the Library Widget or Hotkey Widget topics for specific details.](#)

Deleting Events from the Playlist

1

To enter **Delete** Mode, *click* the red **Delete** trash can button in the bottom tool bar.



2

Click the **Delete** icon next to the item to delete.

3

Exit Delete Mode by *clicking* the **Delete Mode Active** tag at the top of the Workstation interface or by *clicking* the **Delete** trash can button at the bottom of the screen.

Not only can you delete items in the Playlist, you can enter Delete Mode to remove future events from the Stack Widget or Hotkeys if a Hotkey palette is in Edit mode.

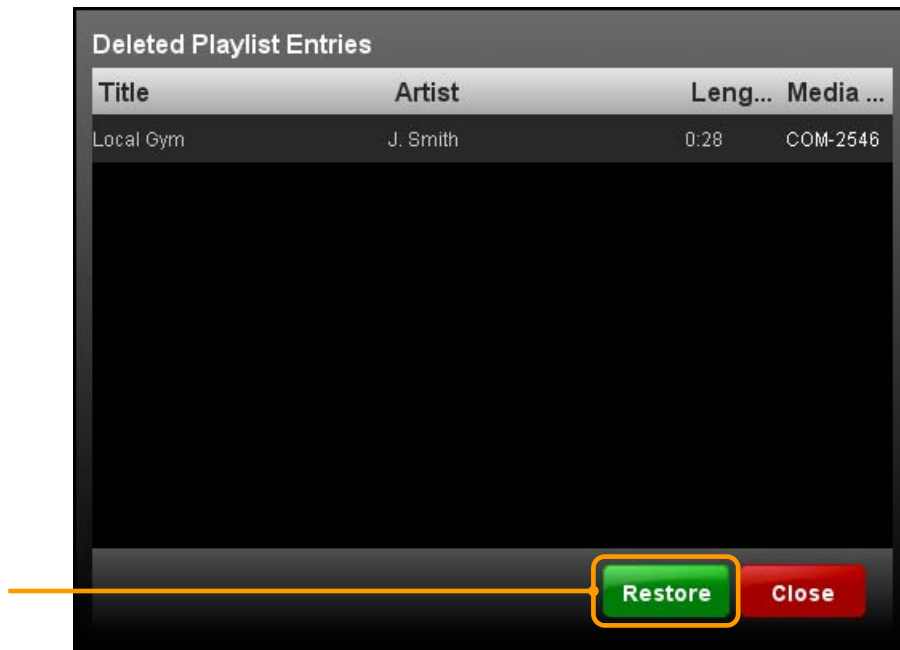
Restoring Deleted Events

1

On the Playlist Widget Tool Bar, *click* the **More** button and *select Deleted Entries*.

2

On the Deleted Playlist Entries window, *click* on the **event** to restore and *click* the **Restore** button.



3

Manual **Insert** icons will appear next to each future entry in the Playlist Widget. *Click* the **Insert** icon where the deleted event should be restored.

Previewing Events in the Playlist

1

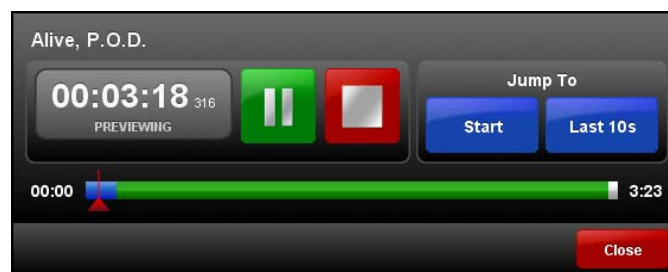
To enter **Preview** mode, *click* the green **Preview** headphones button in the bottom tool bar.



While in **Preview** mode, *clicking* the **Preview** icon next to specific audio events will allow you to preview all audio events in the Stack, Playlist, Hotkey, and Library widgets.

2

Click the **Preview** icon next to the item to preview. The sliding Preview Widget will appear at the bottom of the screen and begin playback immediately.



You have the option to pause, resume, or stop the preview, as well as jump to the last 10 seconds of the audio.

3

Click the **Close** button at the bottom right of the Preview Widget to close the Widget. *Clicking* the **Preview** button at the bottom of the Workstation screen will exit Preview mode.

Editing Segues

The Segue Editor is used to edit the transition between two or more audio events for seamless playback. Segue adjustments are specific to this one-time sequence and are not saved back to the original file.

Getting to Know the Segue Editor Interface

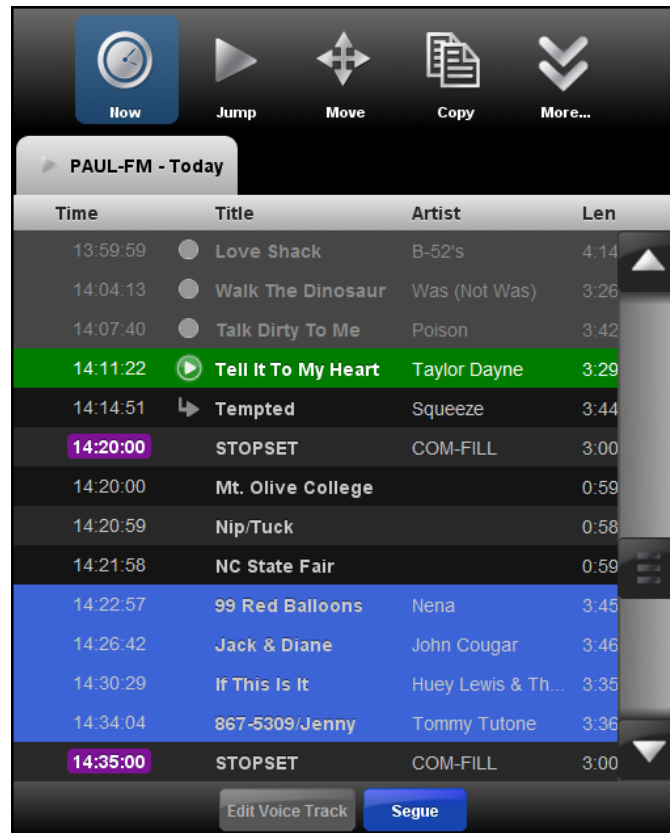


Ref	Button/Field	Description
1	Preview/Stop	The Preview button plays back the media asset sequence as it will play on the air. Playback starts from the cursor and continues until the postcut end point. The Stop button interrupts the preview.
2	Auto Post	Automatically aligns loaded events. Functionality will depend on the selected event.
3	Zoom	Adjusts the visible content of the display. At 100% zoom, each pixel on the screen represents five milliseconds of audio.
4	Entry Title	The playlist entry title displays in each entry section.
5	Waveform Data	Clicking-and-dragging an entry's waveform allows the user to precisely adjust each entry's alignment. Use the red slider at the bottom of the screen to move the entire waveform view.
6	End Fade Envelopes	Ending fades can be adjusted by clicking-and-dragging the red envelope marker. A value of 50% indicates the original unmodified volume/gain level.
7	Start Fade Envelopes	Levels can be adjusted by clicking-and-dragging the red envelope marker. A value of 50% indicates the original unmodified volume/gain level.
8	Lock button	Locks the editor in place on screen.
9	Accept/Close	Accept saves all changes. Close exits the editor without saving any changes.

Selecting Events for Editing

1

Multiple consecutive events can be selected by *clicking* once on each **event**, highlighting the selected events in blue.



To de-select an event, *click* on the **event** a second time.

There is no hard-coded limit on the number of events to be loaded in the Segue Editor, but there is a practical limit. All selected events will be scaled to fit into the set size of the Segue Editor. Selecting too many events will make each event too small to manage.

2

Once all events have been selected *click* the **Segue** button to load the events in the Segue Editor.

Executing the Segue Edit

1

Segues are edited by *clicking* on an **event** and dragging it to its new position. Gain envelopes are edited by *clicking* on one of the red envelope markers and dragging it to its new level.



When editing gain envelopes, remember 50% gain represents the original recorded volume.

2

When the segue edit is complete and gain envelopes have been set, *click* **Preview** to listen to the segue. If the edits are correct, *click* **Accept** to make the change.

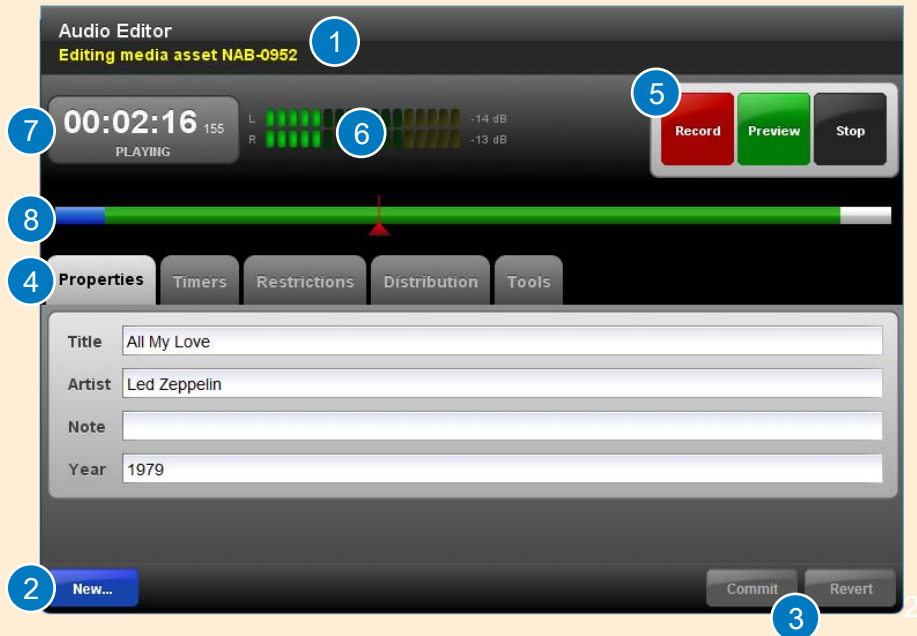


Audio Editor Widget

This recorder/editor gives you access to existing audio as well as an interface for creating new *WOAFR* assets.

Step-by-step recording and editing procedures are available in the [Creating and Editing Content section](#). See page 36 for information about recording new audio using the Audio Editor and page 136 for more about editing existing files.

Getting to Know the Audio Editor Widget



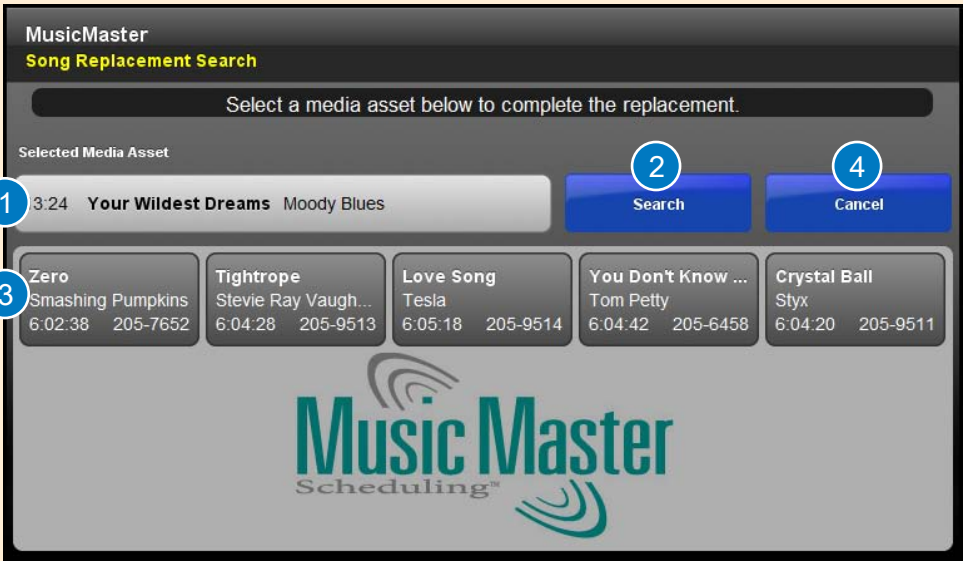
Ref	Field	Description
1	Title Bar	Displays the Asset ID of the currently loaded media asset. When creating a new asset, the title bar will display Editing new media asset until the asset is saved.
2	New Button	Click here to create a new audio recording, rotator or Multi-station Media Asset
3	Commit/Revert Buttons	<i>Clicking Commit</i> will save all changes while <i>clicking Revert</i> will undo any changes made before clicking Commit.
4	File Tabs	Used to access properties of the loaded file.
5	Control Buttons	Record takes the Editor out of Record Ready mode and begins recording new audio, Preview begins audio playback while Stop halts recording or playback.
6	Level Meters	Displays recording or playback audio levels
7	Timer	Displays recording or playback time
8	Fuel Bar	Represents the entire length of the audio file.

Music Master Widget

The Music Master Widget provides a direct connection to a properly configured Music Master Nexus Server, allowing for rules-based substitutions of playlist events.

The Music Master Widget requires a properly configured licensed Music Master Nexus Server.

Getting to Know the Music Master Widget



Ref	Field	Description
1	Selected Media Asset	Identifies the media asset selected for replacement in either the Playlist or Stack Widgets.
2	Search Button	Executes the search, sending the currently selected asset to the Music Master Nexus Server and identifying acceptable replacements based on rules configured in Music Master.
3	Search Results	Acceptable replacements based on configured rules will be displayed. <i>Click a title</i> to replace the selected asset with the clicked song.
4	Cancel Button	Cancels the search and clears the search parameters.

Replacing Songs

1

Click on an **asset** in either the Stack or Playlist Widgets. The selected Media Asset will automatically load in the Music Master Widget.



2

Click the **Search** button. The Widget will communicate with the Music Master Nexus Server and will return acceptable replacement titles based on configured rules.



3

Click the **desired replacement title**. The selected asset will be replaced with the selected replacement, updating the schedule in Music Master and adjusting as-played rotation counters automatically.



How Do I? Delivering Content

Feel to make copies of these *How Do I?* cheat sheets. Post them around the station. They are intended to offer simple reminders to help with common *WO Automation for Radio* tasks. We hope you will find them useful as you train (and re-train) your staff. If you have comments on these documents, would like to suggest improvements, or have ideas for future documents, please email rasdocuments@wideorbit.com.

...Run a Show Using *WO Automation for Radio Workstation*?

The Stack gives an instant view of the on-air event and upcoming events. The Stack includes the tools to preview, start, stop and edit events scheduled for playback. The Stack has two modes of operation: Automatic and Manual.

In **Automatic mode**, events in the stack advance without user intervention based upon the by the EOM (**End-of-Message**) signal of the previous event. When a new event starts, the previous event automatically fades out. The Countdown Timer will indicate the current Mode by displaying either Automatic or Manual. Additionally, when in Automatic mode there will be green play buttons next to each event in the Stack.



In **Manual mode**, the play buttons next to each event will be blue. Additionally, the Countdown Timer will indicate the Stack is in Manual mode which requires user input for every event in the schedule. When the on-air event is complete, instead of transitioning to the next event automatically, the system status will change to **Stopped** and an operator will have to **click** a blue **play button** to start the next event.

Clicking the Countdown Timer will toggle between Automatic and Manual modes.

Moving Events

1

To move an event within the Stack, *click* the **label** area of the event to be moved. The event will be outlined and the Start button of all events in the Stack will be replaced by a blue **Move** button.



2

Click on the **Move** button of event where you would like the moved event to be placed. The moved event will be inserted in that position and the other events will be moved down in the Stack.

Inserting Events

Events can be inserted from either the Library Widget or the Hotkey Widget.

1

To insert an event from the Library Widget, *click* on the **event** you would like to insert into the Stack. To insert an event from the Hotkey Widget, first enter Hotkey Edit mode by clicking on the Edit button on the Hotkey palette. *Click* on the **event** you would like to insert into the Stack.

2

All events currently loaded in the Stack will be replaced by a blue **Insert** button. *Click* the **Insert** button where you want to insert the selected event. Workstation will exit Insert mode automatically.

Queued actions will appear in the top right-hand corner of the Workstations screen. To cancel an action, just click on it.

Deleting Events

1

To enter **Delete** Mode, *click* the red **Delete** trash can button in the bottom tool bar.

2

Click the **Delete icon** on (or next to) the item to delete.

3

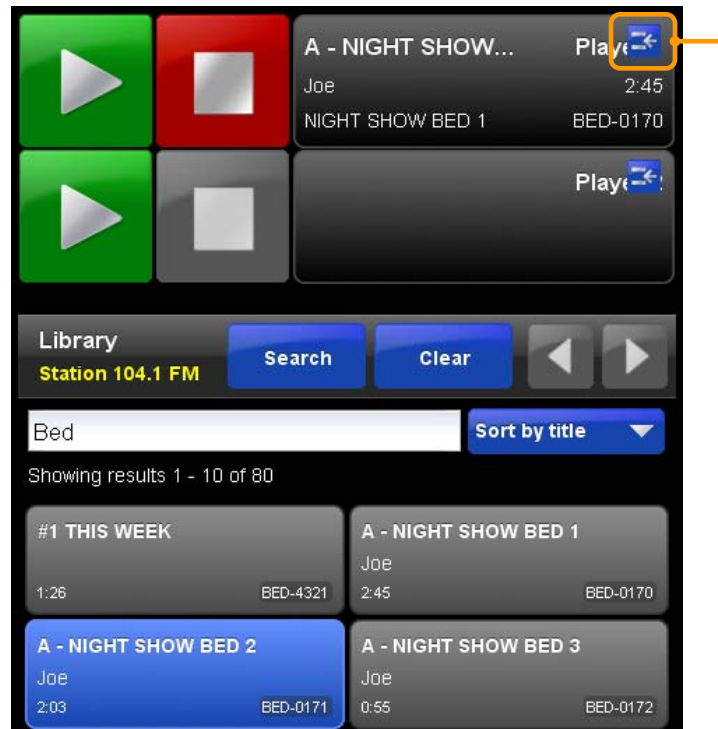
Exit Delete Mode by *clicking* the **Delete Mode Active tag** at the top of the Workstation interface or by *clicking* the **Delete** trash can button at the bottom of the screen.

Not only can you delete items in the Stack, you can enter Delete Mode to remove future events from the Playlist Widget or Hotkeys if a Hotkey palette is in Edit mode.

... Manually Load an Asset in the Player Widget?

1

Click on an **asset** in any of these widgets and the blue **insert icon** will appear in the Player Widget.



2

Click the **Media Asset Label** of the Player deck where you want to insert the asset.

An asset cannot be loaded into a deck that is currently playing.

Assets can also be loaded from the Hotkey Widget if the Hotkey Widget is in Edit mode.

... Preview an Asset in the Player Widget?

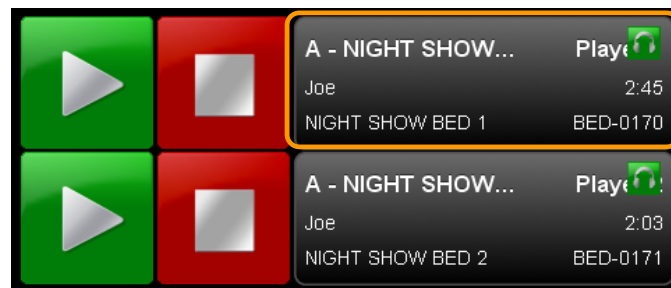
1

To enter **Preview** mode, click the green **Preview** headphones button in the bottom tool bar.



2

Click the **Media Asset Label** of a Player deck to begin the preview.



The asset will play back on the Default Preview Output defined in the Workstation Launcher.

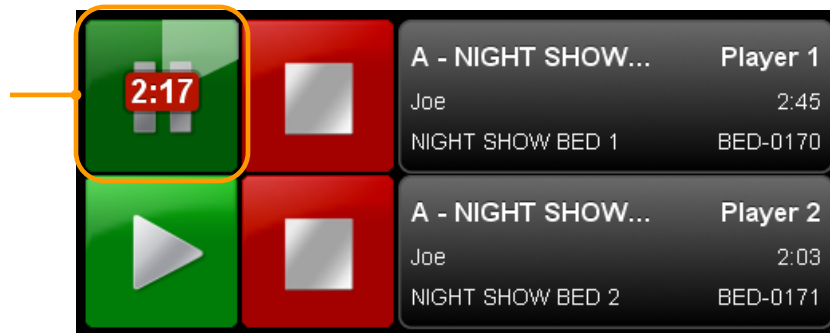
3

Click the **Preview** button at the bottom of the Workstation screen to exit Preview mode.

... Play an Asset in the Player Widget

1

Click the **Play** button to start playback of the loaded asset. A countdown timer will be visible on top of the Play button.

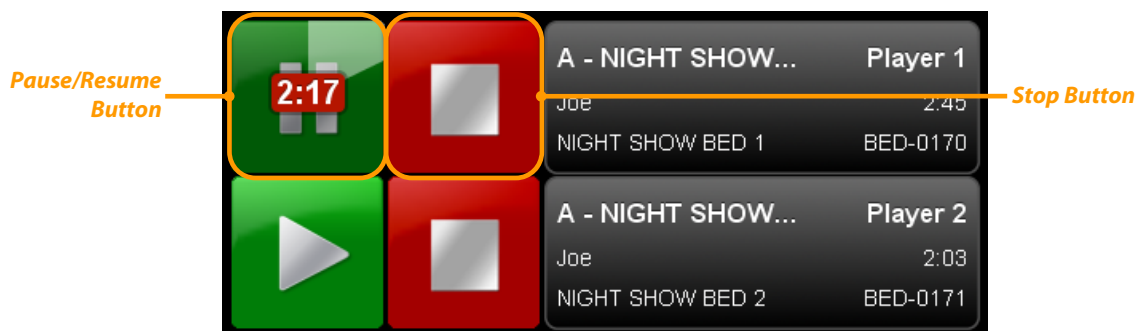


The asset will play back concurrently with any events playing back in the Stack Widget.

Clicking the **Play** button on an empty player will load and start playback of the next-to-air asset in the Stack Widget. The asset will be removed from the Stack Widget, loaded in the player and played immediately.

2

You can pause playback by clicking the **Play** button on a playing player. Clicking the **button** again will resume playback. Click the **Stop** button to stop playback and unload the asset from the player.

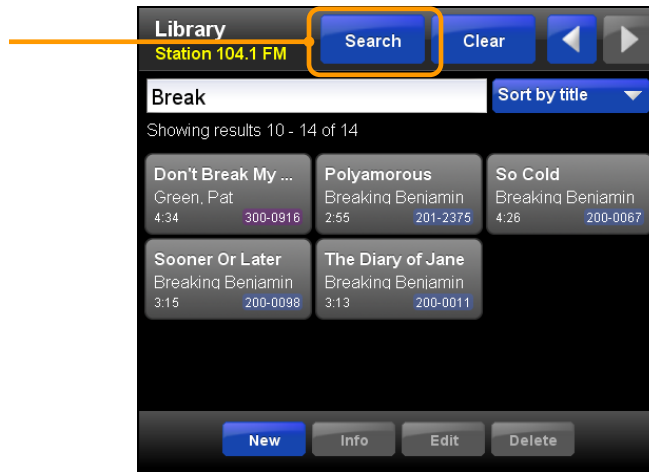


If the event is not stopped manually, it will be unloaded automatically when it is finished playing.

... Perform a Library Search?

1

Click the **Search** button at the top of the Library Widget to bring up the on-screen keyboard. Use the on-screen keyboard to enter your search criteria.



If you prefer to use the regular keyboard, **click the Search button a second time**. The on-screen keyboard will be minimized and the cursor will be in the search bar.

2

The search results will update automatically as you type. By changing the option in the Sort Menu drop-down, you can sort the search results by Title, Artist, Length, Year, or ID. If the search returns multiple results pages, you can use the arrow buttons to move between pages.

Clicking the **Clear** button at the top of the screen will remove the search criteria and displayed results.

Search Tips

- Remember the Search tool searches all asset fields for a search term simultaneously. Simply type one or two words from the title or one or two words from the artist. For example, the search string **Madonna Like** will return **Like a Prayer** and **Like a Virgin** by **Madonna**.
- To search within a specific category type the category code and include a forward slash.
- If you know part of the media asset's Asset ID, you can go on to find a specific media asset by typing the Asset ID after the category, for example **COM/0025**.
- You can search for media assets with a specific duration by entering the time in MM:SS format. To find assets in a range of lengths, enter the length with a dash between the times like this: **03:15-03:30**.
- Search criteria can be combined. If you are looking for a Madonna song that is between 03:00-03:30, you can enter **Madonna 03:00-03:30**.

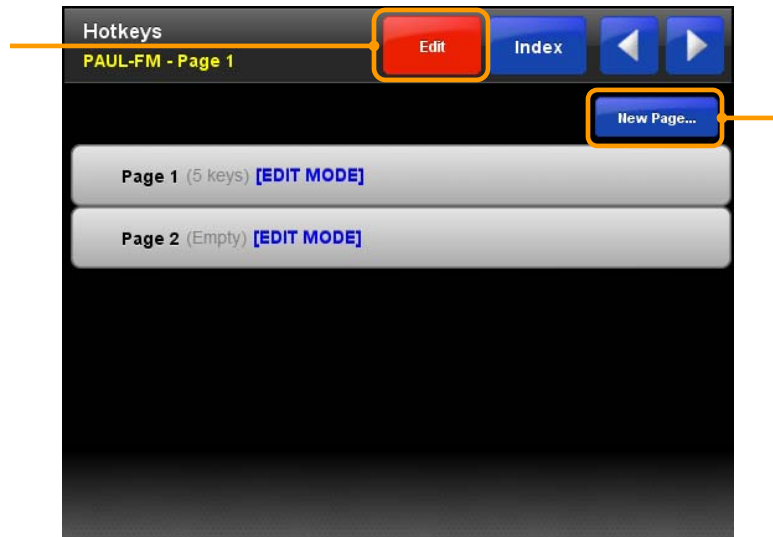
... Add a New Hotkey Page?

1

In the Hotkey Widget, *click* the **Index** button to view the pages list.

2

Click the **Edit** button, and *click* **New Page** to add a new page.



3

Type a **name** for the Hotkey page and *click* the green **Confirm** button.

4

Repeat these steps as necessary to add more Hotkey pages. When all pages have been configured, *click* the flashing **Edit** button to exit Edit mode.

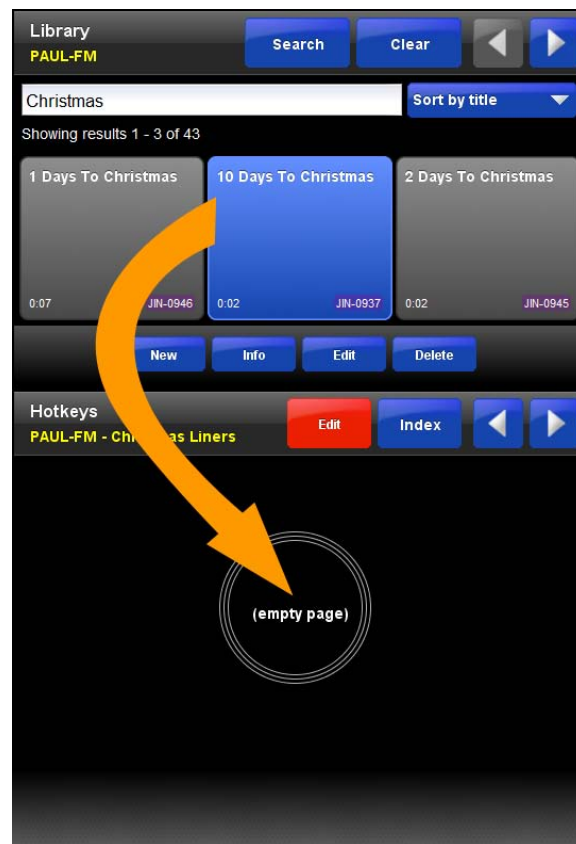
...Add an Audio Item to a Hotkey Page?

1

Enter **Edit Mode**. With a Hotkey page open, *click* the **Edit** button to enter edit mode.

2

Click on a **media asset** in the Library widget. Circles will appear on the Hotkey page to indicate the target destination of the selected asset. *Click* in the circle to create a Hotkey using the selected media asset.



3

Follow the same procedure when adding additional media assets. Depending on which **circle** you *click* on in the Hotkey page, you can place the selected media asset to the top, bottom, or side of an existing Hotkey.

Clicking the center **circle** on an existing Hotkey will replace the element assigned to that Hotkey.

4

When all Hotkeys have been configured, *click* the flashing **Edit** button on the Hotkey Widget to exit Edit mode.

...Add a Workflow Item to a Hotkey Page?

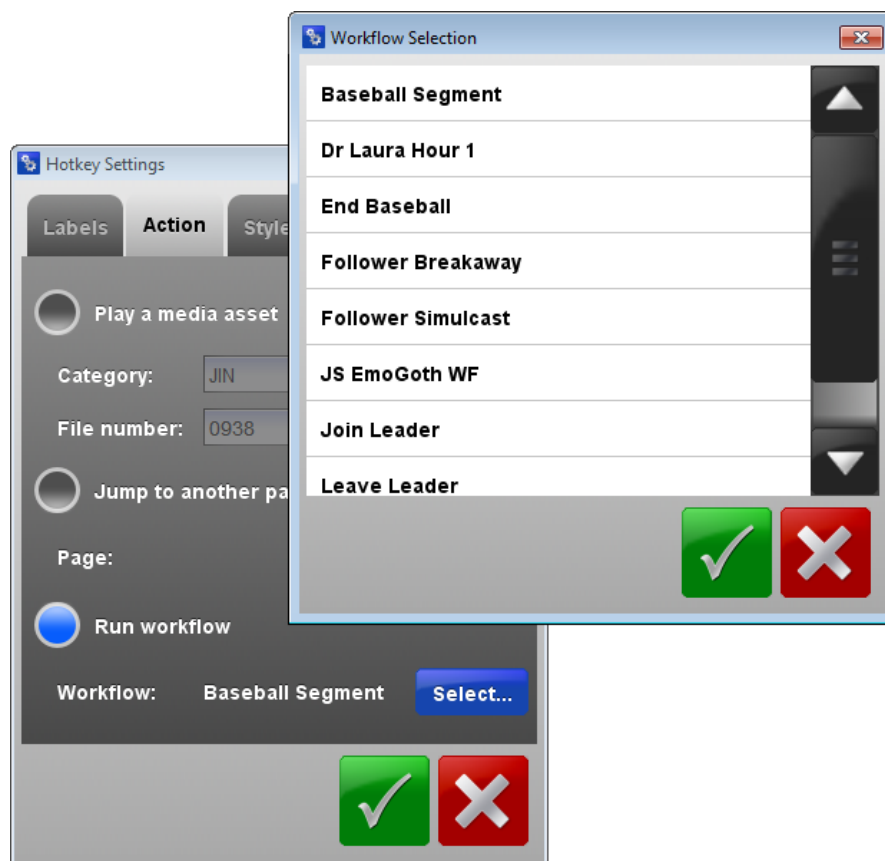
Workflows can only be assigned to existing Hotkeys. First configure a Hotkey with an audio item, then assign the Workflow.

1

Enter [Edit Mode](#). With a Hotkey page open, *click* the **Edit** button to enter edit mode.

2

While in Edit mode, *click* on a **Hotkey**. The selected Hotkey will display the green [Configuration](#) icon. Click the Action tab. *Select* the **Run workflow** option. *Click* the **Select** button and *select* the Workflow from the list.



Click the green **Confirm** button to save your changes and close the [Workflow Selection](#) window.

Click the green **Confirm** button on the [Hotkey Settings](#) window to save your changes and return to the Hotkey Widget.